

# HiFi

& MUSIC REVIEW

May 1958

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## Getting the Best Out of Your Amplifier

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The Irving Berlin Legend

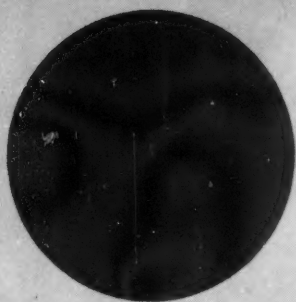
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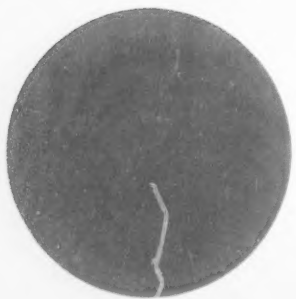
From your magnificent Carlton, you get exquisitely accurate sounds. Nothing extraneous. Nothing exaggerated. Rich middle tones. Precise highs. Bass...with body...no boominess. Living sound...music as music should really sound...does sound in a concert hall.

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mounting board. Mahogany, Net \$173.00; Lined Oak or Walnut, Net \$181.00.

\*The **CARLTON 15"** 4-way system utilizes new Electro-Voice Phase Loading. The "K" type driver is actually the rear of the cabinet, close to the floor and facing the wall. This positioning adds almost a full octave to the bass range. Crossover at 300 cps to coaxial mid-range driver; the VHF driver takes over at 3500 cps to 21,000 cps in the Carlton IV; 18,000 cps in the Carlton IV. Individual "brilliance" and "presence" level controls on both models. Size: 33½" high, 26¼" wide, 19½" deep.



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### **Pilot** SP-215 and SM-244 Stereo Components

With the announcement of the SP-215 and the SM-244, Pilot brings to stereophonic sound a caliber of engineering skill that has become a byword in high fidelity. Designed especially for stereophonic high fidelity, these new bi-channel components provide the finely matched quality performance essential for good stereo.

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Hear these new Pilot stereo components at your hi-fi dealer today! For complete specifications, write to: Pilot Radio Corp. 37-06 36th St., L. I. City 1, N. Y. Manufacturers in electronics for over 39 years.

Garrard models change. Garrard ideals do not. Meaningful new features are added. Time-proven features are carefully retained. Gadgets, for the sake of gadgetry, are sternly rejected. The all-important fact to remember is that thirty-five years of experience in designing, testing, and building fine record players, guide us in offering you the present Garrard models.

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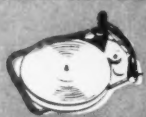
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# HiFi

& MUSIC REVIEW

May, 1958

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"Until actual sound is produced, music does not exist."

*Ralph Vaughan Williams*

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## THE PAUSE THAT PROTECTS YOUR RECORDS



### exclusive feature of **GLASER-STEERS GS-77** high fidelity changer

Now, the original brilliant performance of your records can be preserved for hundreds of additional plays. This requires an automatic record changer that handles records with a gentleness not yet achieved by any other changer on the market. The changer that accomplishes this... the new GLASER-STEERS GS-77.

TURNTABLE PAUSE is one dramatic reason why the GS-77 handles records more gently than any other automatic record playing mechanism. During the record-change cycle, the GS-77 turntable comes to a complete halt, and doesn't resume motion until the stylus has come to rest in the run-in groove of the next record. This completely eliminates the grinding action which occurs where records are dropped onto a moving turntable or disc.

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The GS-77 is the perfect high fidelity record changer. It combines traditional turntable quality with modern automatic conveniences — and it does this with incredible mechanical simplicity. No wonder

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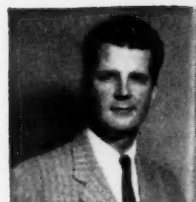
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## Sounding Board

David Hall, Managing Editor



STEREO DISCS will be reviewed in *HiFi & MUSIC REVIEW* beginning with the next issue. At that time the initial releases from Audio Fidelity and Counterpoint labels will come under consideration.

Regardless of doubts expressed in last month's *Sounding Board*, Counterpoint is so confident of the compatibility of its stereo discs for stereo and monaural cartridges that it has announced discontinuance of monaural LPs for all its future releases.

The *HiFi & MUSIC REVIEW* commentary on stereo discs will include a report on the compatibility factor, as tested under home conditions with a variety of playback equipment.

If this column seems to be dwelling on the stereo disc situation at the expense of matters possibly more interesting to the record buyer, we feel no qualms. Any development that can lead to a wholesale change in home listening equipment, as well as to the possible obsolescence of the large investment that many of us have made in conventional LPs, seems to us to demand the fullest possible month-by-month reports, until such time as a clear course becomes established in terms of what is finally to be made available in the stores and at what prices.

THE STEREO DISC PLAYBACK EQUIPMENT situation remains ill-defined at this writing isofar as it concerns availability on a mass production basis of ready-built stereo disc playback "packages." By the time you read this, it should not be too difficult for one who has the price of a stereo cartridge (\$19.95 and up), plus a second amplifier set-up to convert his existing monaural facilities to stereo. We recommend *matching* speaker and amplifier for the second channel wherever possible.

It may be cheaper for some to acquire a separate stereo playback rig with matching 10- or 15-watt amplifiers and high quality speaker

assemblies of the "bookshelf" type —for example, the RJ, Acoustic Research, and KLH. If you plan to use your existing tone arm or record changer with a stereo disc cartridge, it will have to be modified to accommodate a third lead — this in order to carry the signal for the second channel.

WE ARE INCLINED TO FAVOR A SEPARATE STEREO PLAYBACK SETUP for those not prepared to invest a considerable sum in converting their present high fidelity setup to stereo. Our attitude in this respect stems from the problems we ourselves have encountered with loudspeaker placement for home stereo listening. This is quite a different matter from placing a single sizeable monaural speaker at one end or in the corner of a living room.

In stereo playback we have *two* loudspeakers to deal with—to be spaced within 6 to 10 feet of each other—preferably along a wall or in a bookcase. At the same time, this stereo speaker arrangement must be such that a maximum number of people can sit in the "optimum listening area" *without disrupting the entire living room or listening room layout.*

Our guess is that the problems set forth here are going to compel some widespread changes in speaker manufacturing fashions. For most homes *mobility and unobtrusiveness of the loudspeakers* will be a major consideration when it comes to a projected addition of stereo listening facilities. To us this means high efficiency drivers mounted in compact enclosures, which in turn will either fit in bookcases, or be disguised as end-tables —or even hassocks!

The sooner a large-scale manufacturer comes out with a good quality stereo playback package which at a reasonable price fulfills the requirements noted above, so much the sooner will stereo become a major factor in our home listening

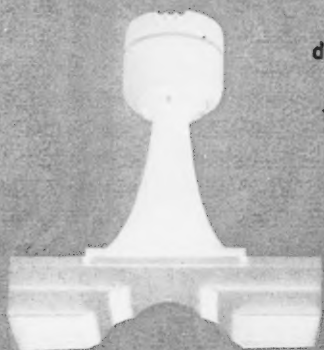
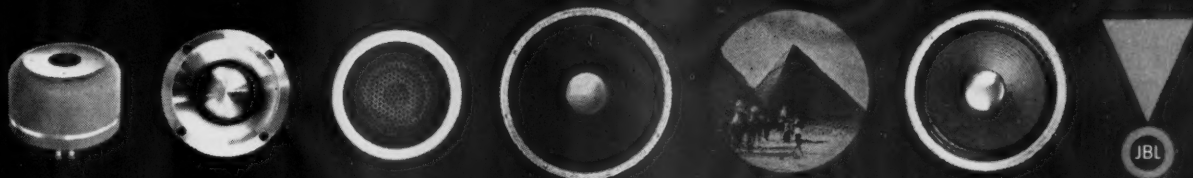
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**HiFi & MUSIC REVIEW**





*unquestioned masterpieces of precision*



The great pyramid at Gizeh stands as much a monument to the skill of its builders as it does to Pharaoh Khufu. Built circa 2900 B.C., covering upwards of 13 acres and measuring 755 feet to a side, the base comes within .65 inch of forming a perfect square. Bridging the time-distance gap between original performance and its re-creation in your home requires loudspeakers of the greatest precision. It takes a driver made with the meticulous precision that goes into the great JBL Model 375 to preserve the pristine perfection of an immortal artist's performance. It takes audacious thinking and advanced craftsmanship to produce speaker systems of the magnitude of the Ranger-Paragon and the Hartsfield. Both are described in the new JBL Signature Catalog. Write for your free copy and the name and address of the Authorized JBL Signature Audio Specialist in your community.

"JBL" means **JAMES B. LANSING SOUND, INC.**  
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# NEW ALTEC

## speaker systems

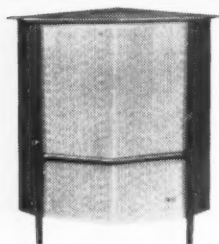


...professional design  
for exceptional quality  
home high fidelity

Realistic sound reproduction, famous with ALTEC LANSING "Voice of the Theatre" speaker systems chosen exclusively for Cinerama and for the vast majority of all theatres with stereophonic sound, is obtained through the perfect combination of three basic sound elements:

1. *Efficient wide-range ALTEC speakers*, a woofer and tweeter, to provide smooth response over the entire frequency range to 22,000 cycles. No number of speakers with less range can cover smoothly this broad spectrum. And only efficient speakers, such as ALTEC, handle dynamic peaks without distortion or compression.
2. *Just one crossover* because ALTEC systems require only two speakers. This avoids phase distortion inherent in any system with multiple crossovers.
3. *Bass reflex enclosure* to give natural, uncolored bass and perfect tonal realism throughout the full audible range. Tonal holes caused by phase cancellation in trick cabinets designed primarily to give a false bass do not occur in ALTEC's bass reflex enclosures.

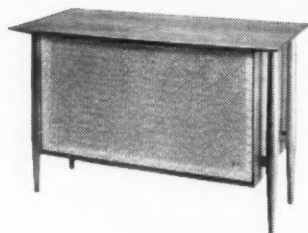
And the elegant styling of ALTEC's hand finished walnut, blond, or mahogany enclosures has been acclaimed by three national design festivals. Insist on ALTEC professional quality speaker systems for your home.



### 830A LAGUNA SYSTEM

This is without qualification the finest residential speaker system in the world. The Laguna has a guaranteed frequency response from 30 to 22,000 cycles without any peaks, false bass, treble rise or other misleading frequency accentuations. Internally this corner system consists of a matched pair of massive 15" 803A bass speakers, an 802 high frequency driver mounted on the 511B horn and five hundred cycle 500D dividing network.

Available in walnut, blond, or mahogany hardwood cabinets (Shipped completely assembled). Price: \$639.00



### 831A CAPISTRANO SYSTEM

Incorporating one 15" 803A bass speaker, an 800E dividing network and an 802 driver with the 811B horn, the Capistrano has a guaranteed range from 35 to 22,000 cycles. The graceful, delicate styling of the enclosure is as outstanding visually as the performance is outstanding audibly. The Capistrano is equally appealing to the decorator and the audiophile.

Available in walnut, blond, or mahogany hardwood cabinets (Shipped completely assembled). Price: \$426.00

Other complete ALTEC speaker systems available from \$126.00

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TUNERS • PREAMPLIFIERS • AMPLIFIERS • SPEAKERS • SPEAKER SYSTEMS • ENCLOSURES

(Continued from page 6)

experience. My colleague, Edward Tatnall Canby has summed it up very neatly by observing that "Disc stereo will have to be mass stereo—or no stereo."

PSEUDO-STEREO devices involving the use of artificial reverberation, time delay, or phase-shift networks will be coming more and more into the limelight as a means of "enhancing" monaural discs or broadcast reception. X-Ophonic, Stereo by Holt, Ecco-Fonic, Stereo-Rama are some of the trade names under which these devices are being marketed. All involve the use of a second speaker—as in true stereo. An evaluation of these will appear in an early issue.

DON'T WRITE OFF TAPE as a listening medium for home stereo. Major manufacturers plan announcement of a tape player that will accommodate a *magazine loading* cartridge designed to play standard ¼-inch tape in either direction at 3¾-inches-per-second (half the present speed). This tape will contain *four* tracks, as against the two tracks accommodated on present-day pre-recorded stereo tape. Quality is claimed to be fully comparable to that obtained with today's best 7½-inch speed home machines. Thus, each of these new magazine cartridges can carry as much music as a normal 12-inch LP, which should make it possible to sell pre-recorded tape at prices comparable to disc. One big string attached here, though, is the fact that this forthcoming stereo tape magazine *cannot* be adapted to existing equipment.

In our opinion, the proponents of pre-recorded stereo tape still have to lick the problem of achieving production rates comparable to disc manufacture and with comparable consistency of quality.

To sum up—the big "if" standing in the way of *stereo for every home* is what plans the large package manufacturers (RCA, Columbia, Magnavox, etc.) have for mass marketing stereo disc players of good quality at reasonable prices. The answers will be forthcoming by early summer. Upon these answers will rest the future of stereo as either a magnificent new listening medium for the home or a fiasco like color TV.

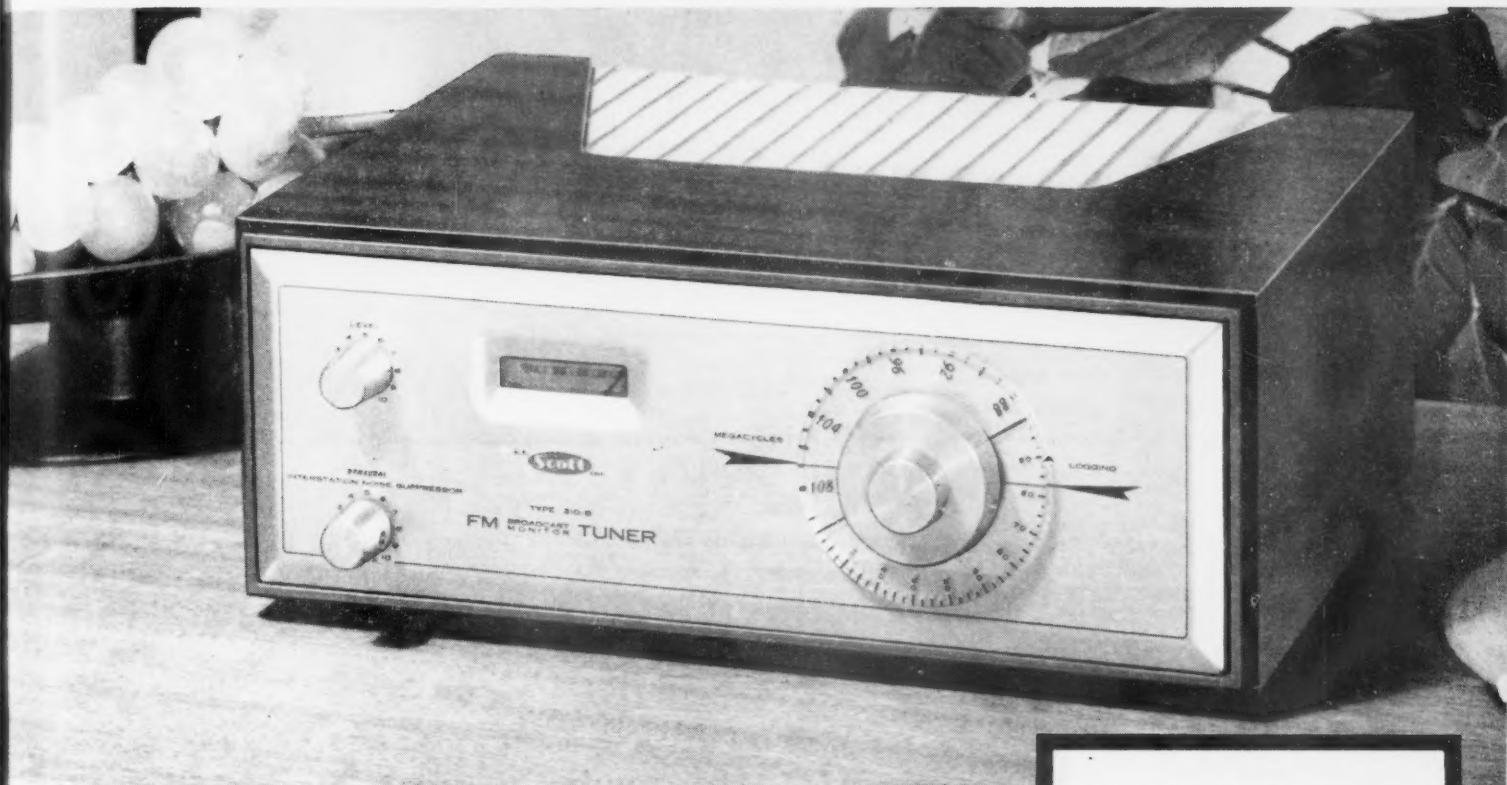
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HiFi & MUSIC REVIEW



Here are the Features That Make the H. H. Scott 310-B the

# BEST FM TUNER



H. H. Scott 310-B Tuner shown in handsome mahogany accessory case.

**ONLY** the 310-B was rated outstanding in all respects by a leading consumer testing organization.

**ONLY** the 310-B *limits fully* on random noise. This means true high fidelity FM performance on even the weakest signals.

**ONLY** the 310-B has 85db cross-modulation rejection. This means you can listen to weak stations even though strong signals are nearby.

**ONLY** the 310-B will maintain audio output voltage constant within  $\pm 1.5$ db, even though signal strength may vary from 1.5 microvolts to 1 million microvolts. This means you never have to re-adjust volume level.

**ONLY** the 310-B can perfectly separate a weak station from one in an adjacent channel that is up to 15db stronger.

**ONLY** the 310-B will stay tuned, without drift or "pull" when set to a weak signal adjacent to a very strong one. This feature is essential for good performance in crowded signal areas.

**ONLY** the 310-B will reject an unwanted signal or interference that is only 2 1/2db weaker than the desired signal. Strong interference can come from a TV receiver or another station on the same channel. The 310-B will reject this interference.

## H. H. Scott Engineering Department STATEMENT OF GUARANTEE

All the statements regarding the performance of the 310-B tuner are backed up by laboratory measurements available for inspection at the H. H. Scott engineering department. The 310-B will outperform any tuner. It will work in the most difficult locations, where other tuners fail.

*Daniel R. von Recklinghausen*

Certified: D. von Recklinghausen  
Chief Research Engineer

## H. H. SCOTT TUNER SETS NEW DX RECORD!

The Apparatus Development Company, Manufacturers of the FM/Q FM Antenna reports the Scott consistently receives signals from a distance of 510 miles. This is the best record for any FM tuner in their files.

### Additional Specifications:

Sensitivity 1.5 microvolts on 300 ohm input for 20db of quieting. Three IF stages; Three Stages of Limiting; Broadcast-type signal strength meter; Interstation Noise Suppressor; Multiplex output. Price \$189.95. Prices slightly higher west of Rockies. Case extra.



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# Your Entertainment Mood

Reviewed by:

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

## Frankie Flies

**COME FLY WITH ME** featuring **FRANK SINATRA** with **Billy May Orchestra**.

Come Fly With Me; Around The World; Isle Of Capri; Moonlight In Vermont; On The Road To Mandalay; April In Paris; Brazil & 5 others. **Capitol W 920.**

**I WISH YOU LOVE** featuring **KEELY SMITH** with **Nelson Riddle Orchestra**.

I Wish You Love; When Your Lover Has Gone; You Go To My Head; I Understand; Fools Rush In; As You Desire Me & 5 others. **Capitol T 914.**

Frank Sinatra is the King of popular singers (by singers he's a singer, as well as by fans) these days. There is no one to whom he must give way on any count. His selection of tunes to perform is a continuing indication of his good taste; the manner in which he performs them is the envy of singers the world over and the delight of his countless fans.

The basic qualities in Sinatra's voice which make him so superior are sincerity and the ability to phrase a song and sing its lyrics as though he himself had written them. In previous LPs he has usually been accompanied by the Nelson Riddle orchestra, but this time Billy May is used for a change of pace. It is a good choice, for the clean-sounding, lightly swinging band is excellently suited to Sinatra's voice and the arrangements are bright and provocative, particularly the unexpected ending on *Road to Mandalay*.

Keely Smith is the wife of trumpet man Louis Prima and has been singing with his band in Las Vegas for some time. Here she makes her LP debut in a selection of delightful songs, each of which she infuses with an emotional warmth that is refreshing in a vocalist today. Aided by a deft accompaniment from Nelson Riddle, she manages to achieve the desire of every singer—she tells a story with each song.

Both of these LPs benefit from Capitol's painstaking recording technique.

R.J.G.

## You Are There—with Sarah

**SARAH VAUGHAN AND HER TRIO—Jimmy Jones (piano), Richard Davis (bass), Roy Haynes (drums).**

September In The Rain; Willow Weep For Me; Just One Of Those Things; Be Anything

10

## THE BEST . . .

**For Tops in Pop Singing**—You'll delight in Sinatra's latest Capitol album *Come Fly With Me* (this page), plus Mary Martin's RCA Victor collection of Richard Rodgers songs complete with the composer himself at the piano (p. 15).

**For Hi-Fi with Humor**—"Elsa Popping's Pixieland Band" provides just the touch with their clever *Delirium in Hi-Fi* LP, a highlight of Columbia's new Adventures in Sound Series (p. 18).

**Jazz Virtuosity with the Big Sound** comes with Emarcy's new Pete Rugolo disc—*Out on a Limb* (p. 74). Also tops for fine sound and superb big band jazz is Roulette's debut offering, *Life Is a Many Splendored Gig* with Herb Pomeroy's remarkable band from Boston (p. 74).

**For the Pleasures of Intimate Listening**—Be sure to lend an ear to Erroll Garner's uniquely personal *Soliloquy*, for Columbia's 75th and to the delectably entertaining *March Time*, with the Eastman Symphonic Wind Ensemble, on Mercury (p. 14).

But Darling Be Mine; Thou Swell; Honey-suckle Rose; Just A Gigolo; How High The Moon. **Mercury MG 20326.**

**THE INTOXICATING PEARL BAILEY** with **Don Redman Orchestra**.

I've Taken A Fancy To You; Here You Come With Love; The Saga Of My Life; Empty House Blues & 8 others. **Mercury MG 20277.**

The Vaughan program, recorded at a Chicago night club, is one of Sarah's freest jazz sets in many months. She seems to be enjoying more improvisatory fun than is usually the case at her Mercury studio dates, and the fact that there are only nine tunes in the album gives



her more space to build her spiraling, horn-like variations. There is also more elemental warmth in her singing here than in much of her recent work and considerably less preoccupation with pyrotechnical virtuosity. Her beat is strongly resilient and her accompaniment is superb. Note especially the piano backgrounds of Jimmy Jones who has since left Sarah. The liner notes, in addition to

not naming the trio, are devoted partly to a plug for the restaurant by its owner. Perhaps the head waiter could do the next one.

Pearl Bailey is not a jazz singer, but her timing, phrasing and the texture of her voice certainly place her on the periphery of that difficult-to-define category. In this album, she has been burdened by consistently second-rate material, but she is so skilled and subtly intelligent an entertainer that she somehow manages to make the program at least palatable. It's a pity no record company has thought of letting Miss Bailey sing an album of standards backed by a superior jazz combo in loose arrangements by, let's say, Quincy Jones.

N.H.

## Playboy and CBS Pick . . .

### PLAYBOY JAZZ ALL STARS.

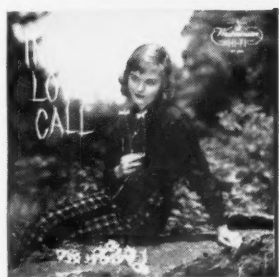
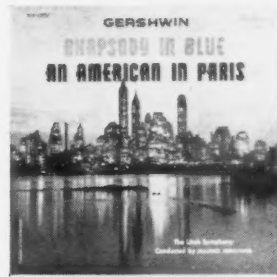
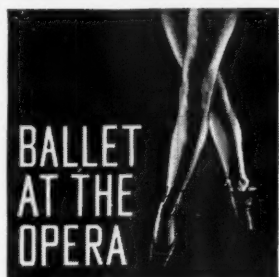
Featuring Louis Armstrong, Dave Brubeck, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Stan Kenton, Gerry Mulligan, Frank Sinatra, and others. Do You Know What It Means To Miss New Orleans?; Pilgrim's Progress; I Concentrate On You; Jooogie Boogie, & 17 others. **Playboy PB 1957 2 12".**

In connection with its 1957 Jazz Poll, *Playboy* magazine has released a package of two LPs containing performances by its poll winners that have been made available by seven different record companies. In a further remarkable display of intra-industry cooperation, this album—on a special Playboy label—is being distributed nationally by Columbia. Bound in with the records is a long, illustrated set of notes by Leonard Feather containing biographical data and discographies on all the victors.

(Continued on page 12)

**HIFI & MUSIC REVIEW**





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**RIMSKY-KORSAKOFF**—Scheherazade. Vienna State Opera Orchestra conducted by Hermann Scherchen. (XWN 18660)

**GERSHWIN**—Rhapsody in Blue, An American in Paris. The Utah Symphony conducted by Maurice Abravanel. (XWN 18687)

**BALLET AT THE OPERA**—Vienna State Opera Orchestra conducted by Armando Aliberti. (XWN 18681)

### POPULAR

**SEEMS LIKE OLD TIMES**—Sy Shaffer and his Orchestra. (WP 6083)

**HOW DID HE LOOK?**—Joan Merrill, vocalist, with vocal and instrumental group. (WP 6086)

**INDIAN LOVE CALL**—Friml Presents Friml. Rudolf Friml plays and conducts the Friml Orchestra. (WP 6069)

**THE TOO, TOO MARVELOUS BEA**—Bea Abbott, vocalist, with Hal Otis and his Orchestra. (WP 6078)

(Continued from page 10)

Handsome as the package is, the advanced jazz buyer can do better by his \$9 than with this collection. There is one exceptionally poor number—Charlie Ventura's *Fine Idea*; but the rest range from competent to invigorating. Each of these artists, however, is more valuably represented elsewhere. It is a diversified enough anthology for the beginner in jazz, but it's no epochal contribution to the repertoire as a whole. The material dates from 1940-57 (mostly from the 50's). Some of the performances have been previously released and others are available only here. None of the participating companies parted with any priceless treasure from their files.

N.H.

#### THE SOUND OF JAZZ.

Featuring Count Basie, Billie Holiday, Red Allen, Jimmy Giuffre Trio, Jimmy Rushing, Mal Waldron, and others. Wild Man Blues; Rosetta; Fine And Mellow; I Left My Baby; The Train And The River; Nervous; Dickie's Dream. Columbia CL 1098.

The *Sound of Jazz* was CBS's historic television production on the late, lamented *Seven Lively Arts* program. Most of the artists gathered together a few days before the show and recorded some of the selections they later performed on the show. They are presented on this LP and even though not quite as impressive as



the TV performances, they are well worth hearing. In particular, the lashing excitement of the Count Basie big band (not his regular one, but a group assembled for the program), the haunting vocals of Jimmy Rushing (the best thing on the LP and one of the best things recorded recently) are memorable, and Billie Holiday sings better here than at almost any time in recent years. The Giuffre Trio seems pallid by comparison to the rest of the music, and the Red Allen All-Stars do not rise to any particular heights. Waldron's piano solo is intricate, sustained tension, but not a particularly impressive performance.

R.J.G.

#### TOUR DE FORCE featuring the trumpets of ROY ELDRIDGE, DIZZY GILLESPIE, and HARRY EDISON.

Steeplechase; Tour De Force; I'm Through With Love; The Nearness Of You; Moonlight In Vermont; Summertime. Verve MG 8212.

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Good examples of the contrasts in style between modern jazz musicians and their forerunners are not too easy to come by, really. This Verve LP offers a good opportunity to observe how much Dizzy Gillespie has added to the scope of jazz trumpet playing since the days of his mentor, Roy Eldridge. They are both present here in extended solos with Harry Edison, a mainstream jazz solo trumpeter of surprising warmth as a stylistic relief between Roy and Dizzy. This album is, despite its annotator's fervent defence of a lost cause, the proof positive of Gillespie's importance and Eldridge's obsolescence.

R.J.G.

#### Musicals for Jazz Moderns

##### PAY JOEY featuring ANDRE PREVIN & HIS PALS.

I Could Write A Book; That Terrific Rainbow; Bewitched; Take Him; Zip; It's A Great Big Town; What Is A Man?; I'm Talkin' With My Pal; Do It The Hard Way. Contemporary C 3543.

##### THE MUSIC MAN—Highlights featuring STAN FREEMAN & HIS MUSIC MEN.

Seventy-six Trombones; Lida Rose; It's You; Iowa Stubborn; The Wells Fargo Wagon; Gary, Indiana; The Sadder-but-Wiser Girl For Me; Marian The Librarian; Till There Was You. Columbia CL 1120.

##### THE MUSIC MAN featuring JIMMY GIUFFRE & HIS MUSIC MEN.

Iowa Stubborn; Goodnight, My Someone; Seventy-six Trombones; Marian The Librarian; My White Knight; The Wells Fargo Wagons; It's You; Shipooi; Lida Rose; Gary, Indiana; Till There Was You. Atlantic 1276.

When, last summer, drummer Shelly Manne and pianist Andre Previn combined to produce a jazz version of the tunes from *My Fair Lady*, they created quite an impression. The LP they made was one of the all-time best sellers in the jazz field and this has stirred other companies to tread the same path and to spur Manne and Previn to essay a repeat performance.

Their new venture is a series of modern jazz performances from *Pal Joey*. It should be almost as successful as *My Fair Lady*. The performances by Previn and Manne, whatever they may lack in



basic jazz roots, are top notch professional jobs and close enough to the main jazz

stream to pass. They have Red Mitchell, an extraordinary bass soloist, to help out, their concept of the tunes is imaginative and the performances sure and slick. The tunes themselves are classics and Previn is at his best when interpreting a lyric ballad.



The current Broadway hit *The Music Man*, is treated to a pair of entirely different jazz versions. Stan Freeman, a technically facile pianist with a marked resemblance to Previn, sprints through the attractive score of the musical with considerable élan. However, since the tunes themselves are nowhere nearly as much a part of the popular vocabulary as are those of *My Fair Lady* and *Pal Joey*, the LP must rest on the performance alone. On that point it is slick but not impressive to those unfamiliar with the original material.

The Jimmy Giuffre LP consists of a group of Giuffre arrangements for a medium sized jazz orchestra, of the music from the same show. Giuffre is a skilled clarinetist and brings his distinctive style to these performances. As an arranger, he is better known for his rousing big band compositions than for his folksy, semi-country style jazz arranging and it is the latter idiom which he utilizes here. Those who are Giuffre fans and those for whom a jazz version of a musical has an inherent attraction, will be delighted. Those of us who look for more of a legitimate jazz feeling in efforts of this sort will be disappointed.

R.J.G.

#### Soundtracks à la Grand Opera

##### JOHNNY GREEN: *Raintree County*—Sound Track.

MGM Symphony Orchestra and Chorus, Johnny Green cond. RCA Victor LOC 6000 2 12".

##### MARIO NASCIBENE: *A Farewell To Arms*—Sound Track.

Symphony Orchestra, Franco Ferrara cond. Capitol W 918.

While recordings of scores from non-musical films retain a certain amount of authenticity by being made directly from the soundtrack, this also accounts in large measure for the formlessness found in many such packages. It has always seemed to me that such scores should be

(Continued on page 14)

HiFi & MUSIC REVIEW

MAY



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## SUPERB STRAUSS



Richard Strauss' noble tone poem, Alpine Symphony, performed by the Saxon State Orchestra, Dresden, with Karl Böhm conducting. **DL 9970\***

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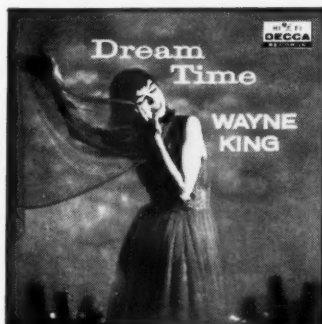
Two Romeo and Juliets: Tchaikovsky's Fantasy-Overture; Prokofiev's Ballet Music. Berlin Philharmonic, Lorin Maazel, Conductor. **DL 9967\***

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## TERRIFIC TONI



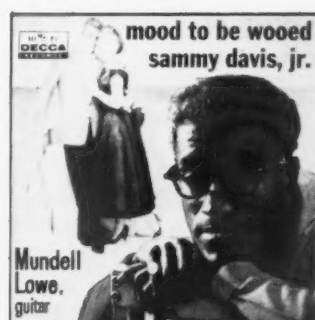
Terrific Toni Arden giving her all to the songs she sings in her night club act. 'Autumn In New York,' 'Be My Love,' 'That's All,' etc. **DL 8651**

## CAVALLARO-MAGIC



Carmen remembers all the great tunes that Duchin made so famous: 'Love Walked In,' 'Easy To Love,' 'April In Paris,' 'Estrellita,' etc. **DL 8661**

## SAM THE MAN



Sammy Davis, Jr. turns his considerable talents to creating rosy, romantic moods with 12 love songs. Mundell Lowe on guitar. **DL 8676\*\***

\*Recorded by Deutsche Grammophon in Europe.

\*\*Available in EP 45 RPM.

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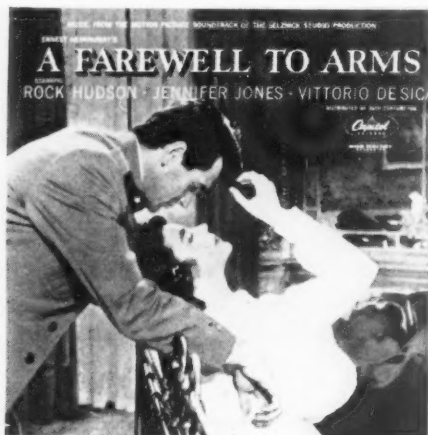
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(Continued from page 12)

drastically refashioned for recording purposes, so that the purely aural values of the music, if any, might more effectively be exhibited in arrangements that possess a modicum of musical form and cohesiveness.

A partial step in the right direction has been taken in the soundtrack recording of Johnny Green's score for the film version of Ross Lockridge's *Raintree County*. Mr. Green points out that he has re-combined some sections with other material actually "recomposed on track" in an attempt to achieve "the optimum in 'listening music.'"

Exactly what Mr. Green has accomplished by this is a little hard to determine without a knowledge of the original score, but as it now stands, its excessive length (an hour and twenty-five minutes!) forces it to stretch out its themes and to expose thereby its weaknesses as a unified work. There are eight themes in all, with *The Song from Raintree County* (a variation on *The Red River Valley*) and the love music (called *Never Till Now* in its pop tune version) repeated almost to exhaustion.



The Mario Nascimbene score for Ernest Hemingway's *A Farewell to Arms* is more of a compilation than a composition, with themes culled from *Smilin' Through*, the love duet from *Madame Butterfly*, the French lament *J'attendrai*, and the verse to Victor Herbert's *Italian Street Song*.

S.G.

## Combo-plus-Voices

**SINGING INSTRUMENTALS** featuring **NEAL HEFTI and His Orchestra with the Ray Charles Choir.**

Opus #1: Jersey Bounce; Redskin Rhumba; Mood Indigo; Woodchopper's Ball; Skyliner; One O'Clock Jump; I Can't Get Started & 4 others. Epic LN 3440.

**NIGHT MIST** featuring the **GEORGE SHEARING QUINTET with Voices.**

Polka Dots And Moonbeams; Darn That Dream; In Other Words; Long Ago And Far Away; Imagination; Night Mist & 5 others. Capitol T 943.

The use of a vocal group singing a wordless lyric to jazz tunes has proven very popular; proof positive is Epic's re-release, in a more attractive packaging, of this Hefti album, first issued over a year ago. In it, Hefti's orchestra and the

Ray Charles Choir do a series of numbers associated with various of the big swing bands of the 30s and 40s. These include specialties of Charlie Barnet (who appears in person to play his familiar chorus on *Redskin Rhumba*), Count Basie, Duke Ellington, Woody Herman and Artie Shaw. The music is exceptionally pleasant, gets a rather happy, light swing and should bring back some vivid memories of nights at Glen Island Casino and the Essex House for young old-timers.

The Shearing package surrounds the liquid sounds of the blind pianist's Quintet with a series of excellent vocal patterns by the Jud Conlon Choir. The selections are not associated with any particular previous rendition but are merely a good group of ballads well suited as mood music with a slight jazz flavor. The only one which gets out of the mood music category is *Cubano Chant*, in which the bongo and conga drumming, apparently by the usual Shearing Latin rhythm section, adds a touch of excitement.

R.J.G.

## Marches for Fun

### MARCH TIME.

Bugle And Drums; The Mad Major; The Interlochen Bowl; Guadalcanal March & 8 others. Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury MG 50170.

### MITCH'S MARCHES.

Bridge At The River Kwai; Yellow Rose Of Texas; Who Will Kiss Your Ruby Lips; Follow Me; The Bonnie Blue Gal & 7 others. Mitch Miller Orchestra. Columbia CL 1102.

### VIENNA ON PARADE.

Hoch und Deutschmeister March; Harry Line Theme; Wien, du Stadt meiner Träume & 11 others. Deutsche Meister Band with Chorus, Karl Jancik (zither), Hedy Fassler (soprano), Karl Terkal (tenor), Grinzing Schrammel Ensemble, Capt. Julius Hermann cond. Angel 35499.

Fanciers of band music have much to please them in the above assortment. Foremost is the stirring collection of marches heard in the Mercury collection, the eighth in a highly regarded series of releases by the Eastman Symphonic Wind Ensemble, under the direction of Frederick Fennell. Thrillingly recorded and performed with impeccable style, the program features six compositions by the late bandmaster Edwin Franko Goldman on one side, plus six by different composers on the other, including Roland Seitz's March "Grandioso" (based on Liszt's *Second Hungarian Rhapsody*), *The Mad Major* by Kenneth J. Alford, and Richard Rodgers' *Guadalcanal March* from the television documentary *Victory at Sea*. Informative notes by the conductor.

Taken from previously issued releases, Mitch Miller's collection varies the beat occasionally from strict march tempo and contains enjoyable, light-hearted music much as *The Yellow Rose of Texas*, *Wooden Shoes and Happy Hearts* and *The Boucary Grenadiers*. Hugh Martin's and Alec Wilder's *Whistle Stop*, here credited to the *New England Suite*, was first written as the main theme of

the score for a 1950 film short called *Grandma Moses* (once available on a 10" Columbia LP), and the following year served as the basis for the song *Suits Me Fine* in the Nanette Fabray musical, *Make a Wish*.

The platter of Vienna pastry called *Vienna on Parade* offers morsels heard in the touring concert attraction of that name. Selections comprise pleasantly diverse items including marches, waltzes, operetta excerpts, folk songs and moody *Hofbräu melodies*. *Sehr gemütlich*.

S.G.

## Starring Tenor Saxes

**A NIGHT AT THE VILLAGE VANGUARD** featuring **SONNY ROLLINS on the Tenor Sax.**

Old Devil Moon; Softly As In A Morning Sunrise; Striver's Row; Sonnymoon For Two; A Night In Tunisia; I Can't Get Started. Blue Note 1581.

**BLUE TRAIN** featuring **JOHN COLTRANE on the Tenor Sax.**

Blue Train; Moment's Notice; Locomotion; I'm Old Fashioned; Lazy Bird. Blue Note 1577.

Jazz tenor saxophone players have been dominated during the last decade by the playing concept of Lester Young; a soft but sure tone and a lazy, after-beat phrasing, as opposed to the harder, fuller tone and more direct statement of the idol of the previous generation, Coleman Hawkins.

In the past year, the work of two young tenor men, Sonny Rollins and John Coltrane, has suddenly emerged as a new prevailing influence. Rollins has combined some of the strength of Hawkins with the fleet changes and intricate double-time concept of Charlie Parker, while Coltrane has gone back to Dexter Gordon, a complex saxophonist of the late Forties, for his main inspiration.

Both are heard here in fine examples of their individual styles. Rollins, who pays more attention to melody, includes three ballads in his album on which he methodically creates improvisations which bear a more immediate relation to the melodic line than to the chord structure. His album is also one of the first clearly audible recordings of the work of Elvin Jones, an incredibly complex drummer whose work produces something akin to an electric shock. The Rollins LP is a trio album with bass, drums and tenor.

Coltrane's LP relieves him of the brunt of the solo work by the addition of a trumpet player (the young spiritual descendant of Clifford Brown and Dizzy Gillespie, Lee Morgan) and a trombone player (the morose Curtis Fuller). The Coltrane style is considerably more intricate than that of Rollins, with greater dependence on harmonic structure and less concentration on melodic themes. Perhaps because of this, his one ballad is highly impressive as a lyric study. The rhythm team of Paul Chambers, bass, and Philly Joe Jones, drums, which has provided the foundation for the impressive series of Miles Davis recordings, is working here for Coltrane.

One has the distinct impression, with

**HiFi & MUSIC REVIEW**



both Coltrane and Rollins, that these are men who are searching diligently for a new concept of tenor saxophone playing; that they have not yet achieved maturity of style (may not, indeed, know where this will lay), and that they quite likely will record albums in the future which will contain the definitive style of each. In the meantime, we are fortunate to be able to observe them as they develop.

R.J.G.

## South of the Border

### VIVA! featuring PERCY FAITH & HIS ORCHESTRA.

La Cucaracha; Cuanto le gusto; All en el Rancho Grande & 10 others. Columbia CL 1075.

### LATIN AMERICANA featuring Luis Alberto del Parana and His Trio Los Paraguayos.

Ende qui te vi; Tus lagrimas; La Llegada & 9 others. Epic LN 3426.

Percy Faith and his Orchestra, accompanied by exemplary sound, has traveled to Mexico for a baker's dozen of the most popular songs of that country. *Guadalajara*, *Cuanto le Gusto*, *La Paloma*, *Estrellita*—they're all here, as well as three by the fabulous prolific composer, Agustin Lara: *Noche de Ronda* ("Be Mine Tonight"), *Solamente una Vez* ("You Belong to My Heart") and *Granada*. The arrangements are colorful and imaginative, with such pieces as *La Cucaracha* and *Chiapanacas* especially benefiting from unusual instrumentations.

The recorded sound is endowed with the brilliant and full-blooded quality that is part and parcel of Percy Faith LPs.

Going further south, the quartet known as Luis Alberto del Parana and his Trio los Paraguayos performs authentic music of Paraguay, hardly so well known in the United States as the Mexican songs, but almost equally appealing. It is a well varied collection, featuring vocals by the group on all but two selections. These—*Al Partir* and *La Llegada*—highlight the deep, masculine tones of the native Indian harp, ably played by Santo Gonzales.

S.G.

## The Martin Touch—plus

### MARY MARTIN SINGS — RICHARD RODGERS PLAYS with Orchestra, John Lesko cond.

Getting To Know You; To Keep My Love Alive; Some Enchanted Evening & 9 others. RCA Victor LPM 1539.

Although she is a grandmother, Mary Martin still possesses a very special and appealing brand of youthful innocence and warmth which made so memorable such theatrical portrayals as *Venus in One Touch of Venus*, *Nucklehead Nellie* in *South Pacific* and *Peter Pan*. On this record she is heard in a dozen of Richard Rodgers' happiest creations, investing them all with her bright, verdant charm to produce a tasteful, well-planned recital, with Mr. Rodgers himself featured at the piano on some of them.

(Continued on page 17)

May 1958

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**HiFi & MUSIC REVIEW**



(Continued from page 15)

The tunes cover an output of twenty-five years and range from the overly familiar to the all but forgotten, and are further reminders—if any were needed—of the uniquely expressive gifts of the composer, in successive collaboration with the late Lorenz Hart and with Oscar Hammerstein II. Of particular interest is the first recording of one of the rarest of all Rodgers and Hart songs, *Sleepy Head*, originally intended for the 1926 musical *The Girl Friend*, then dropped before the show's New York opening, and later that year inserted into the second *Garrick Gaities*. As presented in that revue, it was a macabre little lullaby sung by Sterling Holloway to his dog (the canine references are all in the verse, here wisely omitted) and it turned out to be such a dud that it was promptly yanked from the show shortly after the premiere.

The delectable *Moon of My Delight* was written two years later and was first sung in *Chee-Chee*, a singularly unsuccessful effort dealing with the attempts of the son of the Grand Eunuch of old China to avoid inheriting his father's high position. The show's melodies, however, have long been regarded among the choicest Rodgers and Hart, and the attractive piece heard in the current album certainly whets the appetite for more.

Among the other items offered on the disc the disarming *Getting to Know You*, the bouncy *It Might as Well Be Spring*, the unaccountably neglected *You're Nearer*, and the wry saga of romantic disillusionment called *It Never Entered My Mind* are especially well done.

S.G.

## Porter's Arabian Night

**COLE PORTER:** *Aladdin—Highlights from the TV production.*

Come To The Supermarket; Trust Your Destiny To Your Star; I Adore You & 5 others. Cyril Ritchard, Dennis King, Anna Maria Alberghetti, Sal Mineo with original TV Cast, Chorus and Orchestra, Robert Emmett Dolan cond. Columbia CL 1117.

Following last year's lead of Rodgers and Hammerstein with their original television production of *Cinderella*, Cole Porter has composed his first score for the medium to accompany another tale for children. At first thought, the combination of the adventures of the simple Arabian Nights boy and his magic lamp and Mr. Porter's urbane style would hardly seem to be an ideal partnership; indeed, on the aural merits alone, it has been the composer who has rubbed the lamp to make Aladdin do his bidding.

But even if not strictly in the spirit of the original ancient script, there is certainly much that is clever and engaging in the characteristic, albeit slightly oriental flavored, Cole Porter music. The score gets going in Grand Opening fashion with *Come to the Supermarket*, heralding all the many alliterative wonders to be found there, from "a fancy fan" to "a glow worm guaranteed to glow or a cloak inclined to cling." There are other deft commentaries on life in Porter's

(Continued on page 18)

MAY 1958

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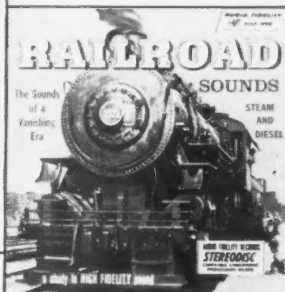
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(Continued from page 17)

Peking in the authentic sounding march *Make Way*, in *Wouldn't It Be Fun?* (excised from the actual video presentation) and in *No Wonder Taxes Are High*. On the romantic side, both *Aladdin* and *I Adore You* are graceful affirmations of love everlasting.

Next to Mr. Porter, it is undoubtedly Cyril Ritchard's show, and this accomplished performer comes across handsomely whether gaily taking inventory at the supermarket, or growling his way through *Opportunity Knocks But Once*, or slyly enumerating the reasons for the excessive royal tributes. Unfortunately, the rest of the cast fails to measure up, with Sal Mineo's wooden interpretation of the tender *I Adore You* being particularly jarring.

S.G.

## World Tour with Columbia

### EL RODEO featuring Los Chilenos with Arturo Gatica and Hilda Sour.

Nunca Más; El Ay, Ay, Ay; Estrellita Del Sur & 9 others. Columbia WL 104.

### DELIRIUM IN HI-FI featuring "Elsa Popping and her Pixieland Band."

Java des Bombes atomiques; La Paloma; Adios Muchachos & 9 others. Columbia WL 106.

### GRAND BAL MUSETTE featuring Joss Baselli and His Ensemble.

Paris Se Regarde; Bambino; Armen's Theme & 9 others. Columbia WL 109.

### A MOMENT OF LOVE featuring the Trio Los Panchos.

Cancionero; La Barca; Regresa mi cancion & 9 others. Columbia WL 112.

Columbia has recently unveiled a new line of super high fidelity recordings under the general title of *Adventures In Sound*. Judging from the above four records, the distinguishing feature of the series would seem to be that while sonic values are of paramount importance, they have been used to heighten musical values rather than merely to call attention to highs, lows, and dynamics. The engineers have journeyed far to record exotic and authentic music throughout the world, and the sounds produced would be notable even without the added attraction of the commendable altitude of the fidelity.

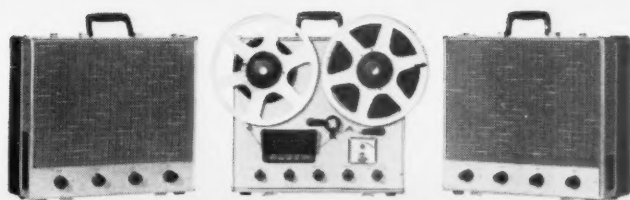
This is true even of such a release as *Delirium In Hi-Fi*, perhaps the most interesting in the series to the hi-fi fan. Performed by an orchestra led by André Popp under the nom de fidelité of Elsa Popping (*Hellzapoppin?*), it features many startling effects created by sound engineer Pierre Fatome, including a trombone that sounds like a cornet, voices recorded "inside out," a piano with the sound of a barrel organ, and various electronic noises. The results thus obtained are droll and imaginative with nothing overdone to the point of slapstick, and while a knowledge of tape cutting and editing might be of help, the concert may be enjoyed by anyone with ears.

Others in the current output are the well varied program of Chilean rodeo songs, the French cabaret flavored *Grand*

(Continued on page 74)

**HiFi & MUSIC REVIEW**





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## LETTERS

*It would be impossible, and quite foolhardy, to attempt publishing a sizable percentage of letters received at the offices of HiFi & MUSIC REVIEW. However, with unblushing pride we are abstracting comments from a sampling of the mail regarding Vol. 1, No. 1. Next month we hope to have both feet firmly on the ground, and a little more factual information in this usually well read column. —Editor*

I would like to report that I am very well pleased with my first issue of HiFi & MUSIC REVIEW. Especially liked the Carl Kohler article and hope to see more from him in the future. The record and tape reviews are also excellent.

J. T. HENDERSON, JR.  
Winston-Salem, N. C.

This letter is simply by way of congratulating you and your staff as well as the publisher and individual writers responsible for your new magazine.

HERBERT BOHN DEVRIES  
Enterprise, Ala.

Quite apart from the gratifying review of my book contained in the first issue of HiFi & MUSIC REVIEW, I found so much which delighted me that I wanted to extend my warm congratulations and good wishes to you and your associates.

Every fine publication is a heartening and helpful contribution to all other publications. I am certain that you are all working in the right direction; that you yourselves are well aware of the "bugs" to be ironed out and of the fact that no youthful project has ever attained its full objectives immediately. You've made a splendid start and that's a great deal. Good luck.

ABRAM CHASINS  
WQXR, Station of  
The New York Times

Congratulations on your first issue of HiFi & MUSIC REVIEW. It is seldom that a first issue is so all-encompassing in its field as yours is. The size of your first issue was surprising and its content will be admired by music lover and hi-fi bug alike.

CHARLES A. HUGHES, JR.  
Elmira, New York

I would like to take this time to congratulate you on your new publication, HiFi & MUSIC REVIEW. I think you cover the subjects that all hi-fi lovers of the nation will enjoy reading. I particularly enjoyed the articles on "Elgart," "A

Talk With Your Hi-Fi Dealer," "Straight Steer on Stereo," "Don't Murder Those Records." I only hope that you will continue to print such a fine magazine.

MIKE MARQUARDT  
Oakland, Calif.

Just recently I purchased the first issue of HiFi & MUSIC REVIEW. I have never before written to any magazine praising them for their publication, but feel that in this case I must do so. I read the magazine from cover to cover the very first night and since then have gone through it three more times.

I particularly enjoyed "The Man With The Golden Tone Arm." Please keep up the good work and let's have more stories like "A Talk With Your Hi-Fi Dealer." It helps a lot when someone doesn't know too much about hi-fi.

WILLIAM C. BRYANT, JR.  
Chicago, Ill.

I thought the first issue of HiFi & MUSIC REVIEW was great! The two articles I enjoyed most were "Straight Steer on Stereo," and "The Man With The Golden Tone Arm." So I say, keep up the excellent work and keep my issue coming.

RICHARD KROFCHOK, A/2C  
United States Air Force

I awaited the coming of the first issue of HiFi & MUSIC REVIEW with clouded anticipation. I had heard nothing, pro or con, about your new magazine and had only your splendid introductory literature to guide me. Then it arrived. After thumbing through the first few pages, I settled down to a rapid reading pace. When I finished I was positively ecstatic. I especially liked the article on the recording of "Jamaica" with Lena Horne.

LOU ANN FRANCIS  
Fort Worth, Tex.

The first issue of your magazine was read from cover to cover, and then re-read. You are to be greatly congratulated for fulfilling so completely the desires of everyone interested in good music of all forms and in its faithful reproduction.

LOREN V. HART  
1st Lt., USAF  
Greenville, Miss.

I have just seen my first copy of your wonderful new magazine and must say that I am proud to be a charter subscriber. Let me congratulate every one of you from top to bottom as it takes a swell organization, working as a team, to do such a job. Happy Birthday! And by all means keep up the good work.

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HiFi & MUSIC REVIEW



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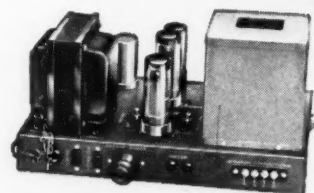
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**HF60 60-Watt Ultra Linear Power Amplifier**, with Acro TO-330 Output Transformer, provides wide bandwidth, virtually absolute stability and flawless transient response. " . . . is one of the best-performing amplifiers extant; it is obviously an excellent buy." — AUDIOCRAFT Kit Report. Kit \$72.95. Wired \$99.95. Matching Cover E-2 \$4.50.

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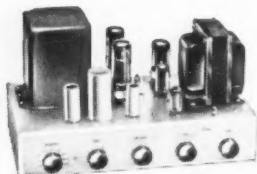
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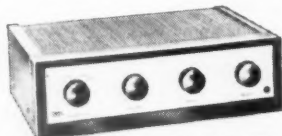
**HF52 50-Watt Integrated Amplifier** with complete "front end" facilities and Chicago Standard Output Transformer. Ultra-Linear power amplifier essentially identical to HF50. The least expensive means to the highest audio quality resulting from distortion-free high power, virtually absolute stability, flawless transient response and "front end" versatility. Kit \$69.95. Wired \$109.95. Matching Cover E-1 \$4.50.

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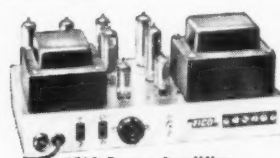
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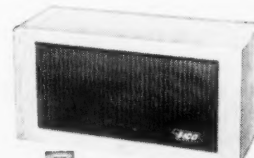
**HF52, HF20 Integrated Amplifiers**



**HF12 Integrated Amplifier**



**HF30 Power Amplifier**



**HFS1 Speaker System**

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HR-5



# If **HIGHS** are here can **LOWS** be far behind?

*Just a couple of hundred cycles more  
to go, downward, and behold!—an all-  
range electrostatic speaker*

By WARREN DEMOTTE

A PRACTICAL full-range electrostatic speaker is the Golden Fleece of hi-fi. Whether it ultimately will be produced commercially or whether we shall have to remain content with the Silver Fleece of an electrostatic speaker for treble only, or for treble and mid-range, still is an unanswered question.

In the United States, no full-range electrostatic speaker of a reasonable size has yet been made except for laboratory use, and even in these samples, bass note reproduction is admittedly deficient in depth and strength. In England, a full-range speaker, measuring 32 x 24 inches, was demonstrated about two years ago and has been put into limited commercial production. Unfortunately, it has not yet reached these shores for comparison with dynamic speakers or with American models of electrostatics.

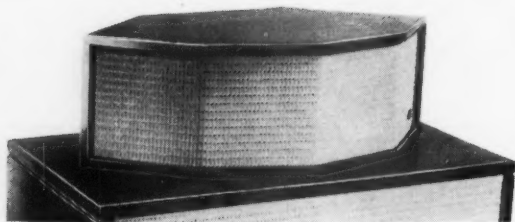
At this moment, there are two highly-rated makes of electrostatic speakers on the American market: the Pickering *Isophase*, which comes in two models, and the *JansZen*, a product of the Neshaminy Electronic Corp. All three speakers do very well with the higher frequencies, which pose relatively few problems for designers of electrostatics, while the *JansZen* and the larger of the Pickering's even go down into the mid-range with fair success. It is this difficulty of reproducing the frequencies below 1,000 cycles—or granting the 400 or so cycles that these two speakers can manage—this difficulty of reproducing tones below the middle A on the piano, that has frustrated audio engineers these past ten years or more.

MAY 1958



*Jean Shepherd, radio personality, listens critically to the Pickering Isophase electrostatic speaker.*

The principle of the electrostatic speaker is such an attractive one for the theoretically perfect reproduction of sound that it offers the same kind of challenge to the sound engineer that an unclimbed peak does to the experienced mountain climber. If you have listened to the better electrostatics, you may have been struck by the absence of strain in the sound. What you have heard is not the bright artificiality of high tones that, alas, often passes for high fidelity, but the unforced recreation of the original sound. Which does not mean that a poorly designed electrostatic tweeter



*The JansZen electrostatic speaker atop a dynamic woofer.*

cannot scream with the brassiest of the cones or horns.

It is always advisable to refresh one's memory of what music-in-the-flesh really sounds like by attending a live concert before listening critically to speakers and speaker systems, especially when one is about to make a purchase of this vital component. At best, it is difficult to retain a sharp memory of a distinct sound; the ear has a tendency to accept wide deviations from original sound without protest. In fact, it may even prefer a hoked-up and highly colored sound to the original. However, we are here concerned with a true reproduction of the original sound, uncolored and un-emphasized, and this the electrostatic speaker is peculiarly constituted to produce.

All speakers have the function of converting electrical energy into mechanical or sound energy. This problem of converting one kind of energy into another without appreciable loss or change is a delicate one and that is why transducers—the speaker and the phono pickup—are the weakest links in the audio chain.

The dynamic speaker, with which we are most familiar, is built around a powerful magnet which activates a voice coil that pushes and pulls a large flat or curved surface, the cone or diaphragm. This, in turn, agitates the air and thus produces sound. This is a complicated or simple process, depending on the point of view, and its qualitative success is limited by many factors, electrical and mechanical. Despite these limitations, the dynamic speaker has numerous operational advantages and is capable of achieving a high degree of realism.

When it is recognized that the speaker must be capable of reproducing the sounds of hundreds of musical instruments, individually and in combination, the sounds of talking and singing voices, the thousands of natural and artificial sounds and noises that may be brought before an adventurous microphone, this piece of apparatus takes on something of a magical quality. It must reproduce these sounds with fidelity to their original pitch, their original timbre, their original intensity, their original balance. Even the poor little speaker in a portable radio set is asked to do this during a symphonic broadcast or a broadcast of a football game, and though it cannot make the grade fidelity-wise, there is something awesome about its effort.

In hi-fi applications, a tiny speaker is not compelled to assume the burden of reproducing the low frequency bass tones. There is the recognition of the fitness of things and it is a basic concept that, all other factors being equal, a large speaker cone handles low tones with greater ease than a small one. Conversely,

a small speaker has an easier time with the higher frequency range.

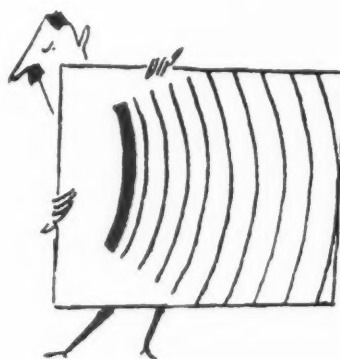
When the dynamic speaker is required to reproduce only low or medium range tones, its cone acts somewhat like a solid piston, pushing the air with consistent certitude. At low and medium frequencies, the entire cone, from its edge to its center, can move simultaneously, with no part lagging behind the other. Hence, the sound waves set up are relatively clean and undistorted.

At high frequencies, a fairly large cone will move more rapidly and farther in its center section than it will along its edge. It is then that the signal loses some of its clean quality and acquires the distortion known as "breakup." To overcome this, very small speakers, those descriptively named "tweeters," are employed for more efficient reproduction of the high tones. These small-diaphragmed units are designed to vibrate at the necessary high frequencies without variation in their shape and how well they accomplish this largely determines the quality of the sound they project. It takes excellent design and careful workmanship to construct a tweeter that will reproduce high notes without stridency or a metallic quality.

This is the area that the proponents of the electrostatic speaker enter with easiest confidence. The electrostatic principle has its basis in the action of the two plates of a capacitor when they are excited by a high frequency signal. Electrostatic tweeters, inexpensive but distorted in tonal response, are made in this simple form and marketed for the gullible.

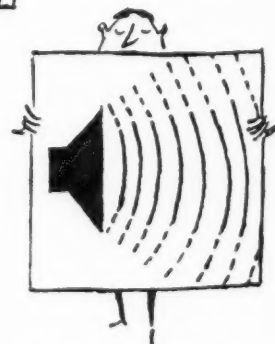
The quality electrostatic speaker is based on the action of two electrically charged plates upon a thin diaphragm or membrane, also charged, suspended between them. As the signal passes through these plates, which may take the form of wire grids, it causes the diaphragm to vibrate. By using a modern plastic material coated with microscopically thin metal, the membrane can comprise a large radiating area and yet be extremely thin and light. When the signal activates the diaphragm, it actuates the whole surface uniformly,

*(Continued on page 36)*



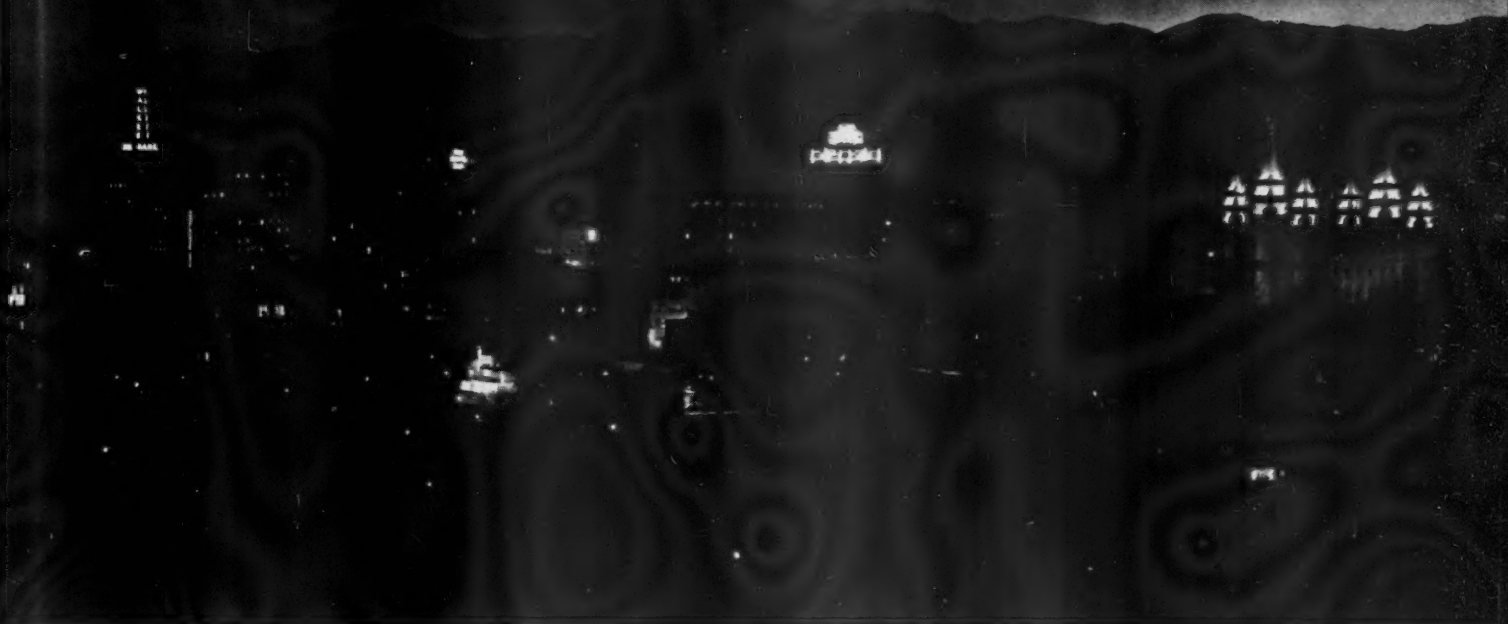
*The entire surface of the electrostatic speaker vibrates uniformly, pushing the air like a piston.*

*At high frequencies, the center section of a large cone speaker moves faster and farther than the edge, causing distortion known as "breakup."*





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Hal Rumel

Where mountains and the great American desert meet—Salt Lake City by night.

# APROPPOS SETTING

By JACK GOODMAN

*East meets West when Israel in Egypt is recorded beside the Great Salt Lake*

UTAH, scenic commonwealth of the great American West, was labelled little more than a century ago as the center of "the Great American Desert." As a matter of fact, there were those not native to this area of mountain and desert who not so long ago thought of us as a cultural desert as well. But times have changed. Recently, Dr. Kurt List, Austrian-born and as world-travelled as they come, found himself, in his capacity as Artist and Repertoire Director for Westminster Records, en route to Salt Lake City—aiming to bag not a deer or an antelope but an orchestra and chorus. Specifically, it was the Utah Symphony Orchestra with the University of Utah Chorus.

Maurice Abravanel, conductor of the Symphony, is now marking his eleventh year in the city of the Latter Day Saints, having done a bit of world travelling himself from his birth place in Salonika, thence through Zurich, Berlin and Paris, Sidney, Australia, and New York's Metropolitan Opera House.

Dr. List however tells about his end of the search:

"We at Westminster spend an enormous amount of time listening to audition tapes of orchestras, solo artists, and ensembles

that come into our offices from all over the country. This is exactly how we came upon the Utah Symphony. We heard their tapes, and the unanimous reaction from our staff was, 'Here is a very fine orchestra—let's go after it.'"

The reaction by Dr. List and his colleagues instituted a large-scale recording program calling for a series of sessions to encompass Handel's mighty oratorio, *Israel in Egypt* (how appropriate when we remember the history of the Mormons and how they reached their promised land by the Great Salt Lake!), Saint-Saens' "Organ" Symphony, plus Gershwin's *Rhapsody in Blue*, *Concerto in F*, and *American in Paris*. Reid Nibley, a topnotch Salt Lake City concert pianist and teacher at the University was selected as soloist. As this is written, the Handel and Gershwin recordings have been released by Westminster as XWL 2224 (2-12")—*Israel in Egypt* and XWN 18684, 18685, 18686, 18687 offering the Gershwin repertoire in varied couplings.

Westminster's recording sessions were scheduled with timetable precision; for the Utah Symphony and Maurice Abravanel are one of the busiest symphonic



*Conductor Maurice Abravanel—now in his eleventh year as head of the Utah Symphony.*

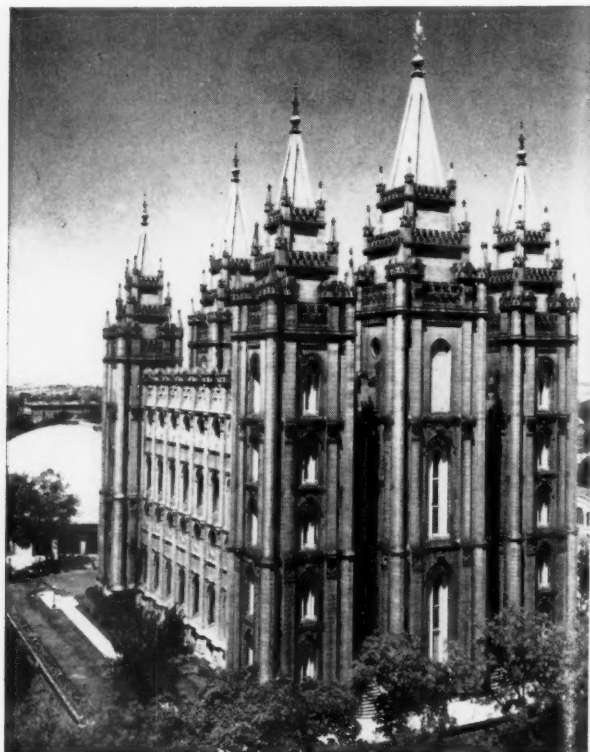
organizations in the country. Half-a-hundred subscription and special concerts at the Salt Lake City Tabernacle, plus special performances at nearby schools and universities constitute only the core of the year's work. The fact that Utah, like Norway, is divided by mountains makes its orchestra a well travelled one, bringing Beethoven to the copper miners of Bingham Canyon, to oil field workers and park rangers at Vernal and at Cedar City, to the Ute Indians, as well as to college professors, school teachers and ranchwives at Logan. Ogden and Provo are other regular symphony "whistle stops"; and where the symphony can't get to some of the smaller communities, you'll find music enthusiasts crowding into Salt Lake City's Hotel Utah on symphony nights from as far as 250 miles away.

The University of Utah Chorus had to be scheduled so that there would be little interference with their classes and study.

"We could not help making comparisons with similar recording experiences in Paris, London, Vienna, and in some larger American cities. Salt Lake was a tightly knit community where everybody knows everybody else. We got such expansive Western hospitality that after two weeks of recording I was worn out from socializing—not from recording work. Most impressive was the interest on the part of everybody in the city in the daily progress of our project, whether from the elevator boy at our hotel or in terms of front page stories in the Salt Lake newspapers . . .

"We had eight halls to choose from for recording sessions—an unusual situation—and all of them ideal. We chose the Assembly

*The six spires of the Mormon Temple present an imposing sight in Salt Lake City's skyline.*



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*Waltz of the Flowers from Tchaikovsky's "The Nutcracker"—as danced by the University Theater Ballet.*

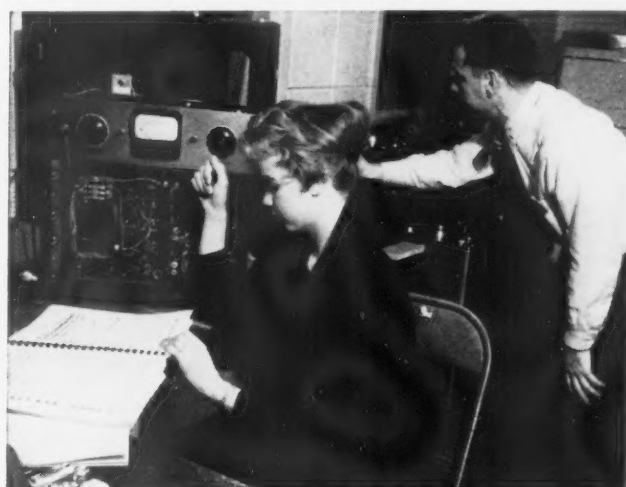
Hall, a place in regular use for social and religious services, but put at our exclusive disposal for the duration of our stay . . . "The choice of Handel's *Israel in Egypt* to be done with the University of Utah Chorus found us having to work with these musically gifted students at a singularly inopportune time for them—during examination week. This meant being on hand for recording sessions, sometimes till midnight—to be followed by study for exams the next morning, then additional recording sessions; but everybody sang superbly; sessions were taken in stride, and no one failed exams . . . "I'll admit that there were some problems that gave us pause during our work at Salt Lake City. Baby sitting was one; for many of the orchestra musicians have small children, and the problem of household help is no different there than elsewhere in the country. The situation was solved, however, in a good practical American way—by having the tots on hand for the sessions, most of them sleeping through it in their perambulators just outside the auditorium."

Such was the on-the-spot situation at Salt Lake City during Westminster's recording sojourn for what we hope will be part of a sustained program.

There is a historic tradition for the vitality of musical and cultural life in and around Utah's capital city. The original Mormon emigrant companies of 1847-50 sang their hymns at campfire; but the time came when they were to build by hand one of the nation's great pipe organs, enlarging it year by year. It is the noble instrument of the Mormon Tabernacle where the Utah Symphony presents its subscription concerts and where organist Alexander Schreiner (featured in the Westminister recording of the Saint-Saens "Organ" Symphony) is heard on nationwide broadcasts in conjunction with the celebrated Tabernacle Choir.

The early days witnessed the development of a thriving theater in Salt Lake City and actress Maude Adams

*(Continued on page 76)*



*Westminster's recording staffers, Ursula Stenz and Aaron Gordon, get ready for a "take."*



*Kurt List, Westminster's A & R Chief, adjusts placement of the French horns.*

Illustrations courtesy Museum of Modern Art, New York



Visual counterpart to Schoenberg's opera—(above) Elbert Weinberg's *Ritual Figure*; (below) Emil Nolde's *Head of a Prophet*.

By KLAUS GEORGE ROY

**ARNOLD SCHOENBERG:** *Moses und Aron*—Opera in 3 Acts, text by the composer.

Hans Herbert Fiedler (baritone, speaking rôle)—Moses; Helmut Krebs (tenor)—Aron; Ilona Steingruber-Wildgans (soprano)—Young Girl; and others, with Chorus and Orchestra of the Norddeutscher Rundfunk—Hans Rosbaud cond.

Columbia K3L-241 3 12".



The times when large-scale operas were written in a month, completed the night before the première and given their first hearing under the composer's own more or less competent direction are becoming more and more distant. Our hectic era has paradoxically lengthened both the time of composition and the time of

preparation; occasionally, a work must wait for years before an intrepid company can be found that will mount it—even if the composer is a figure of renown.

# Moses und Aron

The text for *Moses und Aron* was sketched by Arnold Schoenberg in 1926, when he was 52, and the music of the first two acts written in 1931-32. The composer died in 1951, leaving the opera unfinished. The first stage performance was not given until June 6, 1957, when Hans Rosbaud directed it at the Zürich Stadttheater, as the featured work of the 31st Festival of the International Society for Contemporary Music. And why such an astounding delay? There was doubt for many years whether the torso should or even could be performed. According to some reports, the choruses at Zürich needed 350 rehearsals, the orchestra 30. You may compute the cost, by American standards, and divide it by European. But it is typical of our peculiar era as far as the presentation of new music is concerned that the present recording was made long before the first stage production! It is composed from a series of tapes made at the time of a broadcast over the *Norddeutscher Rundfunk* (the North German Radio, Hamburg) in 1954. More of the sonic results later.

For it must first be established that a masterpiece has been brought to life. Whether one "likes" it or not is hardly the question; I personally do not "enjoy" it in the usual operatic sense, but realize that such was not intended in the first place. Schoenberg had a magnificent concept, and he executed it with the technical skill to match the blinding vision. What was the concept? Several, perhaps. It is history and prophecy; a crucial moment in Jewish history, a shattering view of the future which has now become that people's past. It is art as philosophy, and philosophy as art; it is a study of individual and mass psychology, as well as a religious document. It is, like everything Schoenberg did, intensely critical as well as creative, approaching at moments the boundary of bitter satire and condemnation; at the same time, one senses a positivism, a fanaticism in the carrying-out of an enormously difficult problem which is characteristic of Schoenberg's whole

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attitude toward life and art; like his Moses, he always said "my love is for my idea; I live just for it!"

The people of Israel are enslaved in Egypt, and worship idols. Moses is given the mission to lead them out and "unite them with God." Slow of speech, he makes his brother Aron "his mouth," as he was commanded by The Voice from The Burning Bush. The people are to be convinced that liberty and the true faith are indivisible; Aron achieves this only with miracles, with the imagery of power. The exodus begins. When the forty days before the Mountain of the Law draw to a close, the starving tribes turn against their elders; to appease them, Aron allows them to return to idol worship. Moses, descending at last, banishes the Golden Calf; in frightful disillusion at Aron's betrayal and the weakness of the people, he smashes the tablets of the law and confesses failure. In the third act, a brief scene which remained without music and is not here performed, Aron is his brother's prisoner. Moses explains why his ideal must not be defiled by imagery, by false explanation, by "popularization." Aron, given his symbolic freedom, falls dead. Moses prophesies the future of his people; in a speech of overpowering pathos, he warns the Israelites of what is to befall them when they mingle with other races and use their god-given talents for material ends and material pleasures. Only in the wasteland, he tells them, they shall be invincible and achieve the goal: "United with God."

### Schoenberg as Dramatic Poet

It is an admirable libretto, and it is poetry. The setting is accomplished with genius. Moses is the idealist, the philosopher. He only speaks (in *Sprechgesang*, declamation at indicated pitch levels)—except for one sung line: "Purify thy thinking; free it from worthless things; let it be righteous." Aron is a realist, a politician; he sings—an unfailingly mellifluous tenor. The composer has not made him a villain; Aron too loves his people, but he believes (knows, perhaps) that they understand only what is shown them, not what is told them. "In Moses' hand a rigid rod: this, the law; in my own hand the most supple of serpents: discretion." An invisible God, to them, cannot be real; he must be clothed in an image—and that Moses will not permit. Between the man of thought and the man of action there is the clash of giants: total inflexibility against constant compromise, absolute obedience against practical expediency. Between them stands the people, the third protagonist of the story. They can be swayed, and their convictions are built on sand and the fulness of their bellies. We fear for their future.

No other opera, to my knowledge, uses the choral ensembles with such consistency, power, and variety, with the possible exception of *Boris Godunov*. The very opening is incredibly handled; how can one represent the Burning Bush? Schoenberg's solution is marvelous; the Voice speaks and sings at the same time, through two separate choral ensembles in different rhythms. The effect is surrealistic, a fantastic portrayal of religious hallucination—or revelation. Enormous demands on the singers are made, and some of them cannot be carried out at all, however many rehearsals there may be called. The composer might have exclaimed,

paraphrasing Beethoven's explosion to a hapless violinist, "what do I care about your miserable voice when the spirit seizes me?" Yet the characterization of the people through the choral groups is extremely successful, and the occasional solo passages from various participants have the ring of life to them. Even so, Schoenberg's totally un-vocal lines seem at times to force him to pass up an opportunity to express the humor of the text in the music, as in the chief priest's prescription for winning the favor of certain gods. Aron's smooth imperturbability is strikingly conveyed; one is surprised how similar many of his phrases are to those of the later Stravinsky (*The Rake's Progress* and the *Canticum Sacrum*, for instance—both recorded on Columbia). Most affecting is the helpless grandeur of Moses, commanded to bear witness, yet so keenly aware of his inadequacy.

The work starts slowly, statically. As the exodus gets under way, the action takes on the drive which a stage work requires; and dramatically and musically more powerful and colorful pictures than the three orgies



Arnold Schoenberg—a photo taken during his later years that conveys the inner intensity of the man and the musician.

around the Golden Calif, the descent of Moses, and the confrontation of the brothers are hard to imagine. Indeed, if one harbored doubts about the work as an opera at the outset, they are dispelled before the exactly 100 minutes of music (one hour and forty minutes) are one third over.

### Music for the Many—or Few?

And the music? Will *Moses und Aron* succeed in "breaking the sound barrier" for a larger public, as *Wozzeck* (recorded on Columbia) did for the music of Berg? Will the aesthetic barrier which the 12-tone sound has long placed in the way of acceptable aural sensation dissolve before the dramatic and ideational power of this work? It is hard to tell. But we do know that the first stage performances affected and moved

(Continued on page 32)

# Livid Lingo

*Load up with the simple explanations in this glossary and you won't have to turn and run when the next seasoned hi-fi addict throws some livid lingo in your direction*

## EQUALIZATION

(Jam-Packed Sound and Alphabet Soup)

THE most astounding thing in high fidelity is that the huge sound of a whole orchestra gets packed into grooves so narrow that hundreds of them, side to side, take up only 1 inch if we discount the "land" separating each groove from the next. After all, recorded sound has physical dimensions: it takes up space. Consequently, cramming a whole orchestra into the narrow groove gets to be somewhat like the rush-hour jam in the New York subway. In fact, the problems are similar. The fat guys in the subway take up more than their share of available room and frail passengers get lost in the shuffle. In the record groove, the heavy bass notes swing beyond the boundaries of the groove and the delicate treble often gets mauled.

Enforcement of some law and order is evidently needed. The recording engineer rides herd over the sonic chaos in a rather drastic way. The fat, space-hogging bass is slimmed down—"attenuated" as the engineers call it. It becomes literally smaller, taking up less space in the groove, so that even the thunderous thumps of the bass drum can fit in without wrecking the walls. It is as if the recording engineer looked at heavyweights, such as tympani and tuba, through the wrong end of a telescope, making them appear puny and altogether manageable.

Opposite tactics are applied to the treble. To help the weak overtones of the upper octaves hold their own in the tonal turmoil, the engineer "boosts" them far beyond their normal strength. In effect, he looks at them through a sort of aural magnifying glass.

Adding up the net result of these neat tricks, we find the heavy bass bruisers cut down to size and the meek treble made mighty. That's why the whole process is called "equalization." All the disparate sounds, like

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"...like cramming an orchestra into jammed subway..."





"... looking at high notes through a magnifier ..."

lion and lamb in the sweet bye-and-bye, now lie peaceably together in the record groove.

But this highly democratic endeavor leaves us with grotesque distortions of the musical truth. If we played the "equalized" record just as it is recorded, the weakened bass would whimper pitifully, bereft of its natural power, while the hoked-up treble would shriek with ear-splitting force. Evidently, the equalization process must be reversed in playback so that all sounds resume their normal state and emerge from your loudspeaker in natural proportion. The weakened bass must be strengthened again and the treble cut down to size.

In short, we need to reverse the whole process to get the music back in shape. Our phonographs must have "playback equalization" equal and opposite to the recording equalization. Sometimes this is also called "record compensation" because it compensates in playback for what happens in recording. The whole string of events is somewhat like scrambling the tonal eggs into an omelet during the recording process and then trying to unscramble them back into their original shape on your home phonograph.



"... at bass through the wrong end of a telescope ..."

This unscrambling is done by the "equalizer control" on your hi-fi set by which you select the proper equalization curve. The term *curve* is the engineer's way of describing the upturns and downturns of frequency response that produce the necessary alterations of treble and bass in recording the playback.

The equalization curve has two critical points. One is called the "turnover," which is the frequency below which the bass is weakened in recording and then correspondingly strengthened in playback. The other is the "rolloff," which is the frequency above which the treble is boosted in recording and then attenuated in playback. The term "rolloff" sometimes also denotes the *amount* of treble boost or reduction.

What does all this mean to you when you want to play your records? Does this complicated process have to keep you constantly jiggling knobs? Not at all! The entire equalization process is automatic. It is a built-in function of your pre-amplifier. All you have to do is set your equalization control on the right curve and you get your music reproduced with "flat response." The equalization control automatically irons out all the kinks and tricks by which the sound was wedged into the record groove and lets the music emerge from your speaker in its natural proportions. The term "flat" simply means reproduction without any artificial ups and downs in any part of the frequency range.

But which is "the right curve" to select on your equalization control? The markings around the knob read like nonsense syllables fished from a bowl of alphabet soup: AES, NAB, ORTHO, LP, COL, EUR, and RIAA. What sense are we to make of that?

Don't let the gobbledygook confuse you. Just follow one simple rule: *For any LP disc less than four years old, you just set the equalization knob at RIAA and leave it there.* The RIAA setting on the equalization control should get you reasonably close to balanced sound on any modern disc.

RIAA, incidentally, stands for Record Industries Association of America. The symbol represents a  
(Continued on page 36)

## MOSES UND ARON

(Continued from page 29)

many who had scoffed at atonal music, even so outspoken an opponent as Paul Hindemith. And, as Donald Mitchell writes in the January 1958 *Music and Letters*, the opera, "by general—not serial—consent gets the Bible on the stage in a lofty, noble and heroic gesture that one would have thought not possible since the death of Beethoven."

### Fiercely Dissonant Music

There is no denying that much of the sonority is fiercely ugly—even to an ear for which such music as Stravinsky's *The Rite of Spring* has completely lost its erstwhile terrors. Schoenberg uses his large orchestra (which includes a huge percussion section plus a stage ensemble) with uncanny skill, with much transparency and subtlety; but the dissonance content is high, the temperature mostly at boiling point. There are moments in which the rhythm, usually impossible to "ride," assumes a more symmetrical shape; instantly, the non-tonality of the method becomes accessible, even agreeable (for instance, at page 210 of the vocal score). In some respects, the opera cannot be followed at all on stage without much prior study, for the composer gives some of his finest thoughts to several singers simultaneously; prior study, however, is worthwhile, and each hearing increasingly rewarding. (How many, incidentally, know exactly who says what in *Die Götterdämmerung* or *Tosca* without having carefully studied the foreign-language libretti in advance?)

Nobody but the professional, to be sure, will derive much benefit from the technical analysis of the music written by Milton Babbitt (a composer who has recently come out quite frankly in favor of the ivory-tower approach to composing, and the listener be hanged). There is no question that his presentation of the astonishing serial-row organization of the opera is perfectly sound, gray though its presentation is. But no audience could hear this complexity, except perhaps in a very subtle psychological sense. This is quite a different matter from Wagner's really obvious *leitmotif* device. As Ernest Newman recently wrote about the "plain musical man"—"if the work does not tickle him and make him purr in the way he thinks any piece of music ought to do, he cannot warm to it simply because some technical or doctrinaire commentator assures him that its 'structure' is a triumph of ingenuity. He knows nothing and cares nothing about such marvels of professional doodling as canon and all its derivatives . . ." These are, for better or worse, the facts of life. At the same time it must be said in Mr. Babbitt's favor that he attempts no "selling job"; he simply, modestly, and expertly explains. As always, the music must do its own convincing, whatever may have been the method employed for its composition. Allen Forte contributes a thoughtful introduction on the opera's genesis and text, and has also provided a workable English translation in vocal score and accompanying libretto.

The performance, considering what was involved, is

what the Germans would call "*kolossal*," with the accent on the last syllable. Columbia, long a champion of new music, again puts us deeply in its debt with this painstaking and lavish production. (Each consumer will have to mark his own inside sleeves, to find out what side he needs next, unless he has them all on the changer.) The orchestra plays superbly for Rosbaud, whose sheer intellectual achievement in mastering this work is breath-taking. There is only one serious flaw that I could discover (measure 1059, page 283 of Winfried Zillig's masterly vocal score, beautifully printed by Schott in Mainz and available from Associated Music Publishers in New York): at the moment of Moses' shattering of the tablets, the *ffp* orchestral chord is not heard at all, which destroys the musical impact of the situation. The balance problems for the chorus have not been perfectly solved, with the element of relative distance often upsetting; but on the whole the sound is good. Helmut Krebs sings Aron gloriously—he rates an Olympic medal for the mere physical accomplishment; the fact that many of his notes are not what the score says seems to make not the slightest difference. To do such a vocal line with absolute correctness needs an instrument, not a voice. Hans Herbert Fiedler's spoken Moses is deeply moving, and toward the end of shattering power and emotional eloquence. The smaller roles are excellently handled also, with singers like Ilona Steingruber (memorable from the Columbia album of Berg's *Lulu*) contributing distinction.

Why did Schoenberg not finish *Moses und Aron*?

(The reason for the missing second "a" in "Aron," incidentally, is provocatively discussed by Hans Keller, in the winter 1957 issue of *The Score*, London.) He had almost 20 years to do it. (Why did Schubert not finish the "Unfinished"? He had six to do it.) We do not know the answer; the excerpts from his letters quoted by his widow in the libretto are inconclusive and vacillating as to his intentions.

And, as Stravinsky recently remarked, the work is unfinished but complete. As it stands, it does not after all seem a torso, and we have the visionary text of the third act to read. "Why did Schoenberg not compose the music for the last act?" Gertrud Schoenberg asks, "Was it because of lack of time? Was it impossible to find music for the last part? Was it because he believed that everything had been said in the first two acts?"

May this writer offer one final thought, another possible reason, and one which Schoenberg would not have been able to admit publicly? Perhaps it was that he did not really *want* to finish the work; he might have personally identified himself with his Moses (as he so often does in the text), who never entered the promised land. He was granted a view of it, but not the final step. Here too, thousands of years later, there was to be a symbolic renunciation. Whether, as a composer at least, Schoenberg enters the promised land with his largest work, or continues to leave it to his disciples—Berg, Webern, and others—we cannot know as yet. But it seems more probable that this music will represent for the historical Schoenberg what the reestablishment of Israel meant for the biblical Moses.

—END

HIFI & MUSIC REVIEW





# HAPPY BIRTHDAY TO A LEGEND

WH **I** TE CHRISTMAS  
ALEXANDER'S **R** AGTIME BAND  
LADY OF THE E **V** ENING  
SAY **I** T WITH MUSIC  
GREE **N** WICH VILLAGE FROLICS  
ANNIE **G** ET YOUR GUN

GOD **B** LESS AMERICA  
**E** ASTER PARADE  
**R** EMEMBER  
HO **L** IDAY  
MUS **I** C BOX REVUES  
ALL ALO **N** E

By STANLEY GREEN

**A** LONG with all the surface trappings of fame and, usually, fortune, the man who becomes a legend in his own lifetime has one particularly disturbing problem that goes with this very rare distinction. Although the public is sure that it knows the individual well, the inevitable accumulation of distortions and half-truths that surrounds any such person's life is always there to blur the real reason for the man's greatness, so that it's difficult to come up with a precise answer to the question, "All right, so what makes this guy so special?"

Irving Berlin, whose 70th birthday will be celebrated May 11th, is no exception to this rule. Sure enough,





*The young Irving Berlin—he could play piano only by ear and only in the key of F-sharp.*

the mere mention of his name brings to mind such immediate impressions as his most successful songs (*White Christmas*, *God Bless America*, *Alexander's Ragtime Band*, *Easter Parade*, and the rest); his Horatio Alger beginnings on the lower East Side of New York; the fact that he is a sort of musical poet laureate of the United States; his fabulous earnings, equally fabulous amounts of which are turned over to worthy causes; his first tragic marriage and his even more famous second marriage to a leading society belle; his shows and movies (*The Music Box Revues*, *Holiday Inn*, *Annie Get Your Gun*, and others); his enormous capacity for hard work; his lack of formal musical training together with the fact that he can play piano only by ear and only in the key of F-sharp.

There still seems to be a kind of take-it-for-granted attitude regarding Berlin's actual accomplishments, especially since he and his works have been so much a

part of our lives for so many years. Could this pillar of American popular music ever have been a struggling young song writer? Did people really look upon the dance gyrations his music inspired as being something daring and wild?

### The Early Successes

Although it is true that Irving Berlin's *Alexander's Ragtime Band* sparked the craze for ragtime in 1911, ragtime itself had roots in far more primitive surroundings. As a rhythm, it could be traced to the syncopated hand clapping and foot stomping of Negro slaves as they accompanied their own spirituals and work songs. It was happy, spontaneous, essentially pianistic music that gained its effect by putting the accents on normally unaccented beats. Scott Joplin's well known *Maple Leaf Rag* was written in 1899, and ragtime had something of a passing vogue about that time. But the more sentimental hearts-and-flowery melodies of composers Paul Dresser, Charles K. Harris and Harry Von Tilzer soon turned the tide (and the century) back to the bathetic outpourings about home, hearth, mother love and country. Few numbers that did not conform to the safe and sane were allowed to pass through the portals of Tin Pan Alley, which even then had begun to be so industrialized that the assembly-line system of staff writers had been established.

It was under the influence of such musical merchandising that



*Irving Berlin's all-time hit tune—the first edition cover.*

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The palmy days of the Music Box Revues—Irving Berlin with the ladies of the 1931 chorus (Miriam Hopkins at top right).

young Irving Berlin, or to use his real name, Israel Baline, grew up. He was the eighth and youngest child, and had been born in the small Russian town of Temun. At an early age, he emigrated with his parents to the United States, and it wasn't long before the youth had to make his own living selling newspapers and plugging potential song hits from the balcony of Tony Pastor's Music Hall. A steadier job came when he was hired as a singing waiter at the Pelham Cafe in Chinatown, run by a swarthy Russian, Mike Salter, and it was while working there that he collaborated on his first song, *Marie From Sunny Italy*. It was hardly a momentous beginning, but a later attempt, *Dorando*, so impressed Ted Snyder, a publisher and composer, that not only did he buy the song, but he hired Berlin as a staff lyricist with a drawing account of \$25 per week plus royalties. As Alexander Woollcott once wrote, "He had turned a corner and found himself in Tin Pan Alley."

With over sixty songs to his credit (either as lyricist or as composer-

lyricist) including such hits of the day as *Sadie Salome—Go Home* and *My Wife's Gone to the Country* ("Hooray! Hooray!"), Berlin was hardly a musical neophyte by the time he wrote *Alexander's Ragtime Band*. In fact, he had just been elected a member of the exclusive theatrical club, the Friars, and was anxious to write something special for the annual Friars' Frolics. Taking his music from an untitled piano piece he had written and the idea

for the lyric from one of his unsuccessful popular numbers, *Alexander and His Clarinet*, Berlin wrote the song that had a singular impact on the world of popular music of that day.

It may well have been due to his rare gift for sensing popular taste that Berlin realized authentic ragtime (in which form he had written quite a few melodies and to which he would return for at least ten more years) would not be commercial at that time. At any rate, *Alexander's Ragtime Band* was written in a basic march tempo with just a touch of ragtime. Some of its ingredients—including trumpet calls and a phrase from Stephen Foster's *Old Folks at Home*—offered elements of the familiar, but the piece as a whole was different and exciting, and before long the whole country was responding to the infectious invitation to "Come on an' hear! Come on an' hear!" As the beat of the song required no complicated footwork, it quickly brought about the dance mania and helped introduce such shocking, zoologically inspired ballroom steps as the Turkey Trot and the Grizzly Bear. And if people thought they were hearing authentic ragtime, well, what could possibly be wrong with that? As far as Berlin's fortunes were concerned, it gave new meaning to the old saw about "rags to riches."

The next important musical phase in the career of Irving Berlin was  
(Continued on page 41)



Berlin at peak of fame and fortune—sought by Broadway and Hollywood, most recently for Sayonara title song.

## IF HIGHS ARE LOWS?

(Continued from page 24)

thus avoiding breakup.

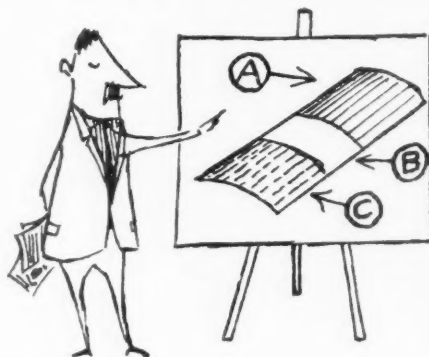
With proper design, the sound of an electrostatic tweeter is pure and sweet. This very purity may cause disappointment in the hi-fi enthusiast who equates high fidelity with hyped-up high frequencies.

High tones in the flesh may be exciting, but if, in addition, they are shrill or sharp, they are unpleasant to the ear. High tones that come out of a speaker shrill or sharp are no less unpleasant. If it may be assumed that they went into the amplifier sweet and pure, that is the way they should come out of the speaker. The speaker that colors sound by sharpening highs is not honest and one of the boasts that the electrostatic tweeter is able to honor is that it is capable of delivering sound without adding a voice of its own. And though the highest musical frequency that a tweeter is called upon to deliver is in the neighborhood of 14,000 cycles, a good electrostatic can ascend to 20,000 with creamy smoothness.

One of the characteristics of high frequencies, is that they travel in straight lines, pretty much like light beams. This inspires ingenuity in the quest for methods of dispersing high frequency sounds through a wide arc. *JansZen* meets this prob-

lem by being divided into four units, or blocks, arranged in a horizontal array that literally sprays the sound around a room. Pickering curves its *Isophase* speakers so that they achieve the same effect without division.

Some weeks ago, I heard Neshaminy's latest model of its all-range electrostatic speaker. This is a laboratory model and the result of several years of expensive research



*Cross section of an electrostatic speaker*  
A & C—Stationary electrodes  
B—Diaphragm

and experimentation. In size, it presents a frontal area little larger than the average enclosure for a twelve inch speaker, while its depth is only a few inches. However, it goes down to only 70 cycles, not even two octaves below Middle C on the piano.

Such an inadequate bass response

eliminates this model from consideration as a suitable full-range speaker and a Neshaminy spokesman stated that even to extend the range only an additional 20 cycles for a 50 cycle bottom would quadruple the size of the speaker and increase its problems and price considerably.

Bearing in mind that available dynamic woofers are capable of going down into the 30-cycle-and-lower range, it is obvious that the electrostatic speaker has quite a way to go to achieve bass frequency equality. Whether it ever will, in a commercially practical application, can only be answered at this moment by someone familiar with the English *Quad* electrostatic speaker, which is being sold in the Tight Little Island as a full-range speaker, price 52 pounds. A phone call to *Quad's* distributor in this country brought the response that no specifications on this speaker are available.

So we are left with the funny feeling that either the British ear is cutting off somewhere around 70 cycles or that Mr. Peter Walker, who designed the *Quad* speaker, has found a way to beat the probabilities. I hope the latter is the case. Like many another hi-fi enthusiast, I'd be happy to know that there's a full-range electrostatic speaker in my future. —END

## LIVID LINGO

(Continued from page 31)

fine case of cooperation for the common good in an industry usually prone to cutthroat competition. In 1953, the RIAA got together on a standard equalization curve to be followed by all its members in their recording operations. This curve is the equalization employed on all modern LP's and with this playback setting you should get good results from any recent disc.

Before 1953, without a equalization curve for the record industry, it was pretty much a case of every man for himself. The mysterious syllables around your equalization control are reminders of that lawless age. They all stand for curves once adopted by certain record makers and later abandoned. For

instance, LP stands for the equalization of the first LP records that Columbia brought out around 1948, AES stands for a curve later proposed by the Audio Engineering Society and followed for a while by Capitol and Mercury, NAB was a curve proposed by the National Association of Broadcasters, which enjoyed a short vogue. At one time things got so confused that some record companies would employ one type of equalization for bass and another for treble. This made it necessary to have separate treble equalization and bass equalization controls on hi-fi equipment. The bass equalization control was usually called "turnover" and the treble control was called "rolloff."

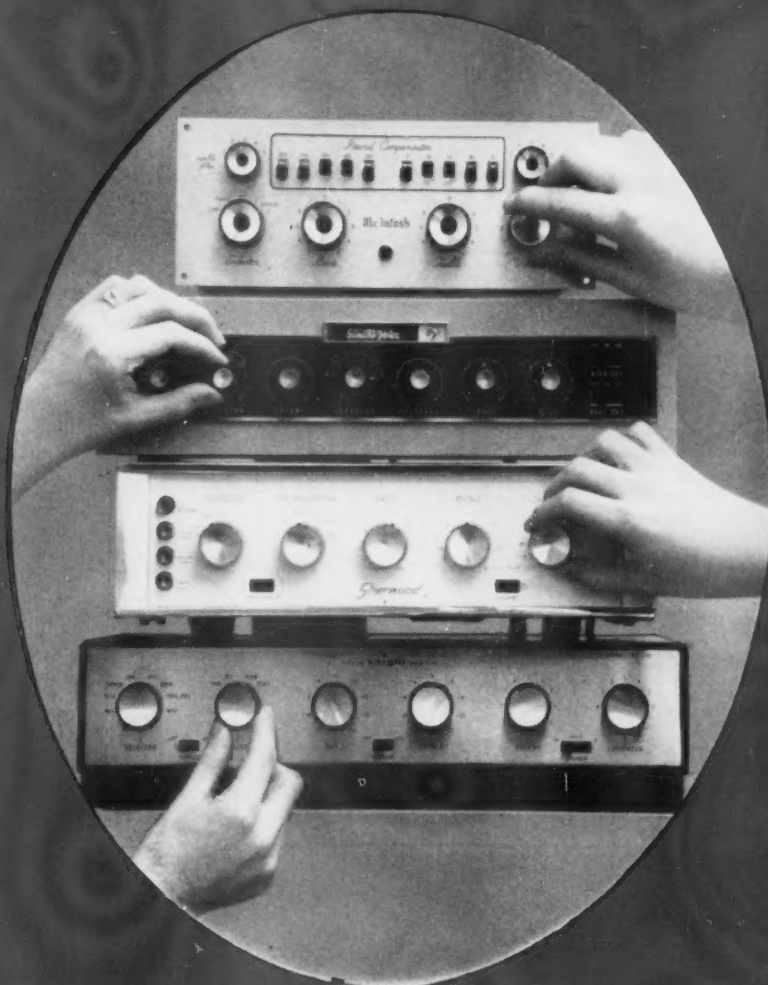
Elaborate pre-amplifiers therefore have separate knobs, one marked "rolloff," the other "turnover." Between them, it is possible

to select a wide variety of equalization curves that will allow the perfectionist hi-fi fan to match the characteristics of practically any record ever made.

But those who prefer their hi-fi simple will find the single-knob equalization fully satisfactory in nearly all cases. Especially for recent records, it is only necessary to set the knob on RIAA to obtain flat response. If it still doesn't sound right to you, you can nudge the separate treble and bass tone controls for final adjustment. For discs with strident highs, it may be a good idea to take the treble down—regardless of correct equalization. Conversely, thin, anemic sound often benefits from a bit of bass boost beyond the flat setting. For after all, the ultimate arbiters of "correct" balance are your own ears. —END

**HiFi & Music Review**

**CONTROLS!  
KNOBS!  
DIALS!  
SWITCHES!**



**WHO NEEDS 'EM?**

**WE ALL DO!**

By ROBIN S. LANIER

**I**F YOUR HAND flutters and your eyes refuse to focus the first time you look at the line-up of knobs on your control unit, here is a bit of mental medicine that usually brings quick relief. Just say to yourself: "The knobs are here to satisfy my ear."

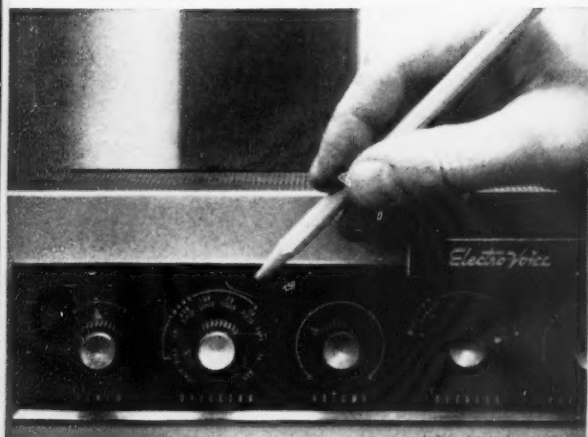
This is literally true. Knobs have spread across modern control panels like a measles epidemic in the desire to make it easier for you, the listener, to get what you want out of your hi-fi system. That is the crux of the matter; you are the listener and you do not have

to load your brain with tables of decibels or acoustic watts or Fletcher-Munson curves, because you already possess a fantastically sensitive measuring and judging system, the sufficient and ultimate guide to the proper settings of the controls—your own hearing.

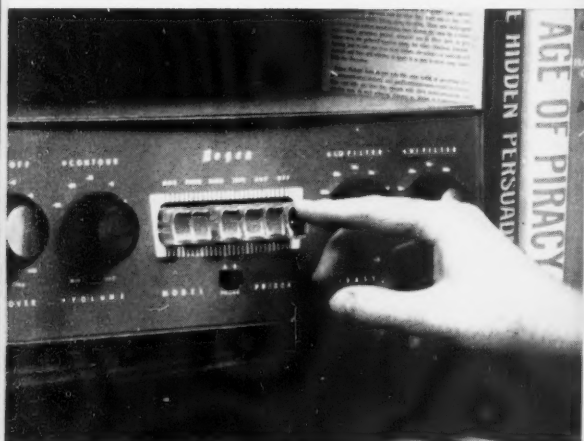
The basic prescription for using the knobs is simple: when the music sounds the way you want it, take your hands off the controls and sit down and enjoy it. Feel better?

Of course, you want to know what role each of the

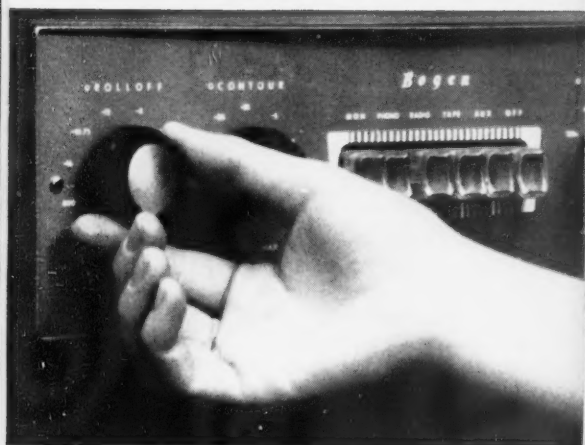




*The Electro-Voice selector knob chooses the record compensation when the signal source is a phono record.*



*The Bogen function selector consists of a series of push buttons that route the signal from its source to the amplifier.*



*Bogen uses two knobs, one within the other, for record compensation: one for treble rolloff, the other for bass turnover.*



*The McIntosh record compensator consists of ten switches, divided between treble rolloff and bass turnover.*

commonly-used controls plays in achieving the sound quality you want, so let's have a short rundown of their functions. Let's play a record.

First, we must set the "function selector" to route the phonograph signal into the amplifier via the preamplifier. The selector knob is usually on the extreme left. Now comes the first complication. On some selectors, the phono setting is broken down into a series of positions, usually with designations like "RIAA—AES—EUR" etc. Such a selector does two jobs. One is choosing the program source (tape, radio, phono) and the other is choosing the record compensation. A setting to RIAA chooses not only the phonograph, which presumably uses a magnetic or other low-level cartridge, but also a particular record compensation.

On other units, the function selector and the compensation are on different knobs. And on still others, the record compensation is split into two knobs, one for bass compensation and one for treble compensation.

Basically, the reason why compensation is necessary is that every record made has the bass deliberately reduced and the treble boosted, for technical reasons. (An article on record compensation will appear in next month's *Hi Fi & Music Review*, Ed.) The record makers depend on your playing equipment to correct these distortions. You must have adjustable correction because the amount of distortion on older records varied from manufacturer to manufacturer. In 1953, the record industry agreed on a standard degree of bass cut and treble boost known as the RIAA curve. With any recent records, you set the compensator to RIAA and forget about it.

What would you hear if the amplifier did not correct the bass and treble? The music would be thin and bodiless, because of bass weakness, and would also be unpleasantly sharp and hard, because of too-strong treble. With correct compensation, the bass has natural fullness and weight, and the treble has full clarity and definition but is not unnaturally piercing. Notice that these are qualities that can be judged with your own ear. Nothing about decibels or frequency response. You judge by the finished product, the sound you hear.

Some information about the relationship of the compensator to the other controls on the panel will increase the efficiency of operation and serve to avoid certain possible errors. There are three controls, in addition to the compensator, which affect the bal-

ance between highs and lows. They are the Bass Control, the Treble Control and the Loudness Control.

In the pictures are typical panel arrangements of bass, treble and loudness controls. Some preamplifiers are not equipped with a loudness control and, obviously, the arrangement of controls varies widely. The question may well be asked, "Why four controls to correct the balance of bass and treble? Why can't one control do the job?"

That brings up the difference between the record compensator and the tone controls. The compensator boosts the bass and cuts the treble according to a very specific gradation of values over the musical scale. The tone controls provide general correction of bass and treble. Turn the bass control one way from center and the bass is boosted. Turn it the other way and the bass is progressively cut. At the center, or "flat" position, the strength of the bass notes is not affected at all. The treble reacts to its control the same way.

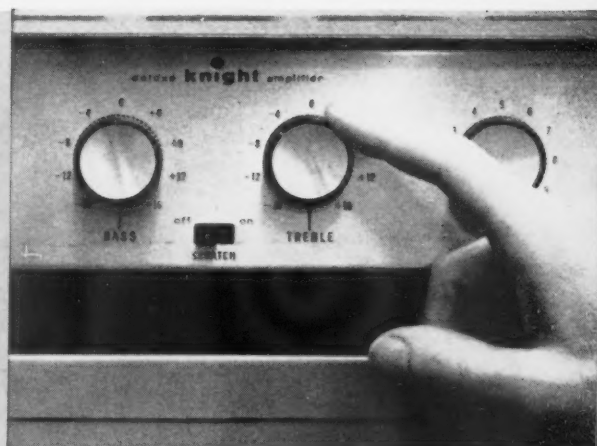
At this point it would seem that the bass and treble controls could also be used to compensate for the record curves. Unfortunately, this is not practicable for at least two reasons. The first is that a general control cannot easily be designed to match exactly the degree of compensation needed in each instance. The second is that if, for example, the bass control were used for record compensation, it would be "used up" and would not be available for its other and more pertinent purposes.

In terms of operation, the record compensator must be set to the right point, either by ear or from the information furnished with the record, before the other controls are brought into play. With all records since 1953 made in accordance with the RIAA curve, the compensator will remain at this setting most of the time.

The loudness control is still somewhat controversial and tricky because of the subjective factors that enter into its design. There are hardly two units with identical loudness controls among the many amplifiers displayed on your hi-fi dealer's shelves. Some units even omit it.

The reason for having a loudness control is that at low volume we hear bass notes much less well than the middle frequencies. The difference is substantial. As volume is turned down, the bass, to the listener, diminishes far more rapidly than the middle frequencies. At very low volume, music will sound thin because of the inability of the

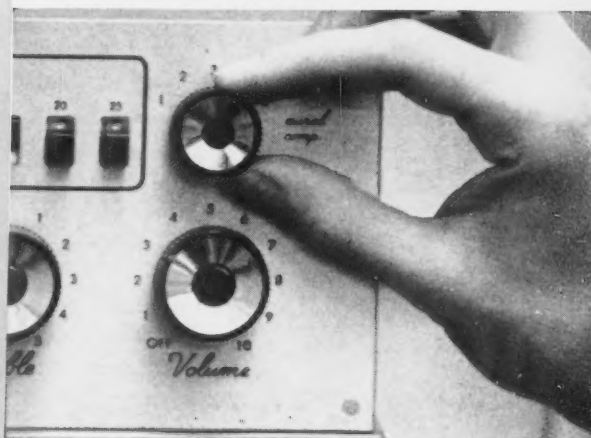
*Knight marks its treble and bass tone controls clearly, with "flat" positions straight up and the graduations from minimum to maximum cut and boost distinctly indicated.*



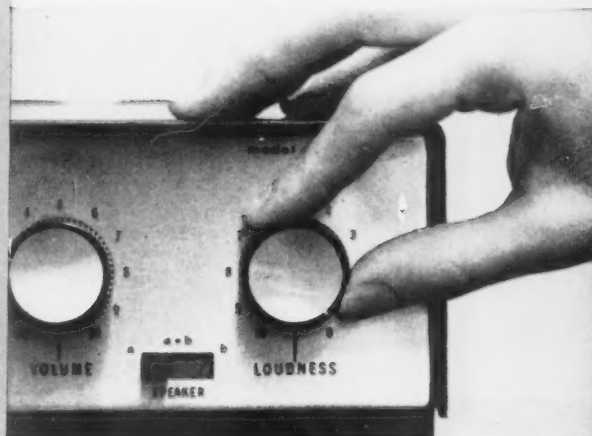
*Bogen places the treble and bass control knobs concentrically within the scratch and rumble filter knobs, here called Hi and Lo Filter.*



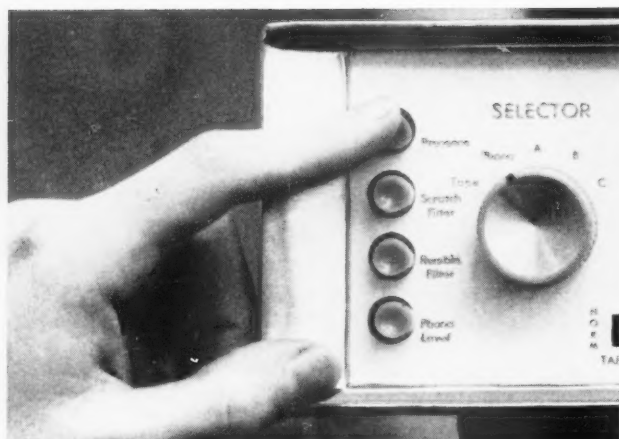
*McIntosh calls the loudness control an aural compensator and has it read clockwise.*



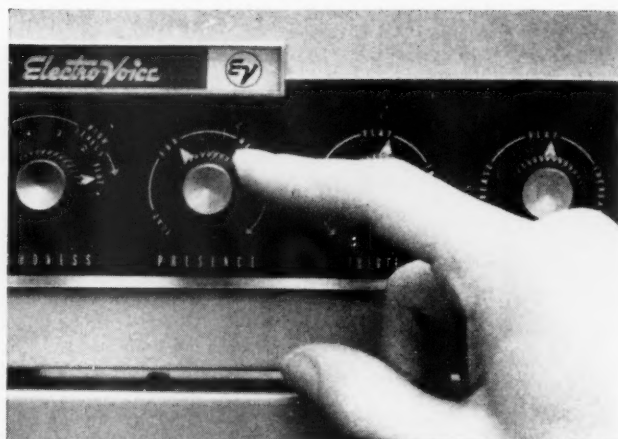
*Knight finds the original name of the loudness control adequate and has it read counter-clockwise.*



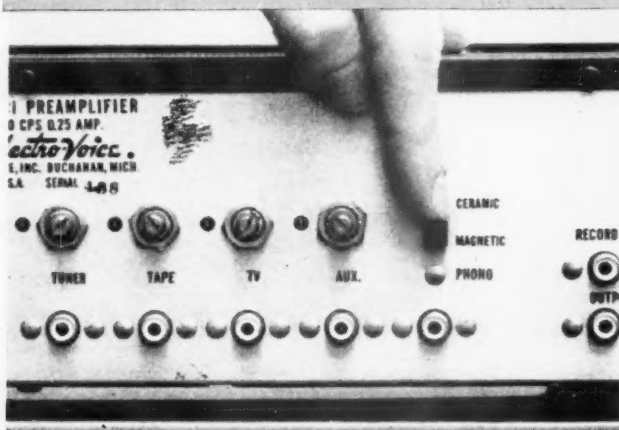




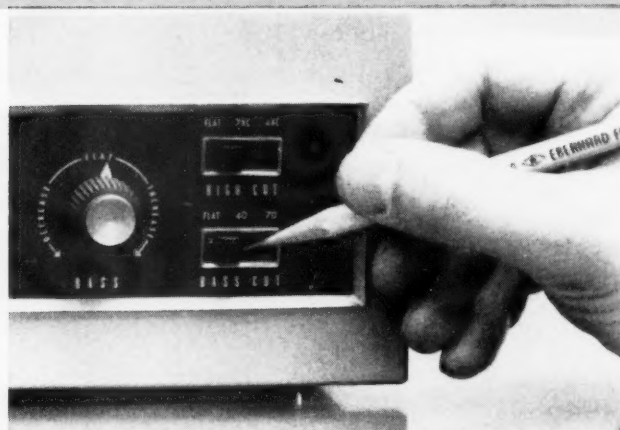
*A presence control to emphasize mid-frequencies is a refinement that still is infrequently met. Sherwood cuts it in with a single button.*



*Electro-Voice varies the distance of voice or mid-range instruments from "near" to "far" with the turn of a knob.*



*Controls behind the scenes sometimes include a switch for choosing between ceramic (or crystal) and magnetic phono cartridges.*



*Electro-Voice offers two positions each of scratch and rumble filtering, with individual switches marked High Cut and Bass Cut.*



*Bogen supplies a front panel switch for choosing between two turntables or a turntable and a changer, both with magnetic cartridges.*

ear to hear the bass. To compensate for this, the loudness control automatically boosts the bass as the volume is turned down.

This seems like something that could be built into the volume circuit without bothering the user about it. Alas, there are complicating elements. The necessity for an adjustable loudness control arises from the fact that our experiences with live music have taught us to interpret distance and loudness in terms of bass balance. In simplest terms, we have learned to expect a certain bass balance from music in actual performance under certain conditions of loudness. When we hear the music from a recording, we refer our "expectation" of the bass to the volume we think the music probably had when it was originally played. Thus, no single degree of loudness compensation sounds right for all music.

Actually, the correction provided by a loudness con-

(Continued on page 44)

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## IRVING BERLIN

(Continued from page 35)

ironically, brought about by a tragedy. A year after *Alexander*, he married Dorothy Goetz, but within five months after their wedding, she had succumbed to typhoid contracted during their honeymoon in Cuba. The grief-stricken 24-year-old composer abruptly stopped writing until inner compulsion forced him to create a song out of his own grief. The piece was *When I Lost You*, one of the most expressive and touching of all American love ballads. Even more than giving Berlin an emotional release, the song demonstrated that romantic sentiments were not beyond the talents of the young "ragtime" composer, who previously had stuck to comedy or dialect numbers to cover up his own lack of grammatical assurance.

Later, in the mid-Twenties, another romance inspired four singularly endearing waltzes—*All Alone*, *What'll I Do?*, *Always*, and *Remember*; and their publication dates coincided with newspaper headlines concerning Berlin's courtship of Ellen Mackay, the daughter of socially prominent Clarence Mackay. (After their marriage—achieved without the elder Mackay's approval—the song writing team of Jimmy McHugh and Al Dubin immortalized the occasion with a trite little ditty called *When a Kid Who Came from the East Side Found a Sweet Society Rose*.)

Many feel that these four love songs are the finest things that Berlin has ever achieved. Disarming simplicity and perfect mating of words and music to express honest and warm emotions won them instant success when they were first introduced. Ready grasp of their expressive essence is assured by the way in which they start with an easily recognizable, almost artlessly conversational phrase ("What'll I do? . . ." "All alone, I'm so all alone . . . ;" "I'll be loving you, always . . .") and then go on to unexpected musical and lyrical paths. Berlin himself has modestly said, "There's no such thing as a new melody. Our work is to connect the old phrases in a new way, so that they will sound like a new tune. Did you know that the public, when it hears a new song, anticipates the

next passage? Well, the writers who do not give them something they are expecting are those who are successful."

In the theatre, Berlin's ability to take accepted forms and to present them in new ways has likewise been one of his most noteworthy contributions. In 1921, with Sam Harris, he built the Music Box Theatre on West 45th Street for the sole purpose of presenting a series of annual revues for which he would contribute the scores. The revue itself was nothing new at the time; there had been *The Passing Shows* and *The Ziegfeld Follies* which relied on sumptuous decor and tableaux of "glorified" girls; and on the other hand there was the modest off-Broadway *Greenwich Village Follies*, which leaned heavily on intelligent humor and original musical ideas.

Berlin and Harris hit a middle ground for their *Music Box Revues* by presenting handsome, tasteful productions, with pretty girls to be sure, but with plenty of novel staging and bright, off-beat comedy. Singular too was the idea of having a theater constructed for the express purpose of being a showpiece for the musical offerings of just one man. For the four annual *Music Box Revues* Berlin created such everlastingly lovely and original melodies as *Say It with Music* and *Lady of the Evening*, together with fast-stepping numbers like *Everybody Step*, *Pack Up Your Sins* and *They Call It Dancing*.

Naturally, we are all familiar with Irving Berlin's role as this country's unofficial musical poet laureate. He has put all our national holidays into song (except one, *Hollowe'en*, a point emphasized by Harold Arlen and Ralph Blane in their song of that name) and many worthy causes have profited by having the royalties of a Berlin tune turned over to them. And, of course, there's *God Bless America*, originally written in 1918, which has become a second national anthem since its publication some 21 years after it was composed.

But one phase of Berlin's career that is frequently overlooked has been his pioneering efforts in creating the sharp, sophisticated, non-flag waving political musical shows that were to flourish during the

Thirties, by contributing the scores for two of the most successful of these, *Face the Music* and *As Thousands Cheer*. Satire has been part of our popular musical theatre from as far back as the 1880's with the raucous entertainments of Harrigan and Hart, but the team of Berlin and Hart (Moss Hart, that is, who supplied the "books" for the shows) followed the more adult, political lead of *Strike Up the Band* and *Of Thee I Sing* (to Gershwin's famous music) with more pungent wit.

While Berlin's songs for these shows had a slant occasioned by the conditions of the time, he never lost sight of the fact that he was creating songs for supposedly light-hearted musicals. In *Face the Music*, even though it took place during the Depression, the tunes were either cheerfully optimistic about the economic situation (*Let's Have Another Cup of Coffee*) or bravely indifferent (*I Say It's Spinach and the Hell with It*). For the most part, *As Thousands Cheer* was full of gay, lightly topical numbers such as *Not for All the Rice in China*, *Heat Wave* and *Easter Parade*, but there was one song in it that did inject a serious, somewhat uncharacteristic note. This was the threnody, *Supper Time*, in which a Negro woman mourns for her husband who has been lynched. According to Ethel Waters, who sang it in the show, "If one song can tell the whole tragic history of a race, *Supper Time* was that song."

Irving Berlin has been called "The Last of the Troubadours," in reference to his link with the troubadours of old who may not have been learned musicians but did have the ability to communicate. It is Berlin's great genius for communicating his musical ideas to such an unequalled extent, that has won him the admiration of the world, and has kept secure his high position among his fellow composers for almost fifty years.

Indeed, it was his rare gifts as a popularizer as well as a pioneer that prompted the "serious" American composer, John Alden Carpenter, to prophesy in the mid-Twenties, "I am strongly inclined to believe that the musical historian of the year will find the birthday of American music and that of Irving Berlin to have been the same."

—END



# SEEN AT THE SHOW

By NAN MILLER

**I**F YOU live near New York City, Chicago or Los Angeles, you probably have attended a hi-fi show in its full glory. Down the corridors of an exposition building or hotel you amble, along with milling thousands of fellow audiophiles, stopping off in room after little room to view and to listen to the latest products proudly exhibited by the manufacturers of high fidelity equipment. As a true seeker after the ultimate in reproduced sound, you make certain allowances for the handicaps under which these items are displayed and demonstrated.

The exhibition rooms are not soundproof, the hi-fi enthusiasts are enthusiastically noisy and everything is played at top volume. Despite the cacophony and the hurry to take in as much of the show as possible in a limited time, the serious visitor will find much to stimulate his interest, while the attendants at the various exhibits will be helpful and considerate in satisfying his curiosity.

Questions—complicated ones asked by the professional and naive ones asked by the innocent neophyte—usually are answered courteously, patiently and with as much knowledge as the attendant possesses. This is

what makes the hi-fi show valuable to the exhibitor and to the visitor alike. The one has an opportunity to display his wares before a sizable, intelligent and articulate audience; the other has the opportunity to inspect the latest in hi-fi equipment and to find out from the manufacturer or his representative what makes it perk. And if you spend a little time with one of the exhibitors, you probably will discover that in addition to working hard at presenting his product effectively, he manages to get a few laughs out of some of the peripatetic visitors to the show. Stay with him a while and you will see them too; they show up at every show.

There's the fellow who furtively eyes the situation for about twenty minutes and then sidles up to the attendant to ask *sotto voce*, "Tell me truthfully, is that Rasputin enclosure any good?" This is MR. GUSTY GOSSIP, who knows very well that Rasputin is the chief competitor of his potential victim. He is only trying to rake up a little juicy gossip that will sound good around the show—especially in the Rasputin Speakers room.

Squeezing in front of you so he can get at the equipment is knob-twiddling MR. FEELER, that pertina-

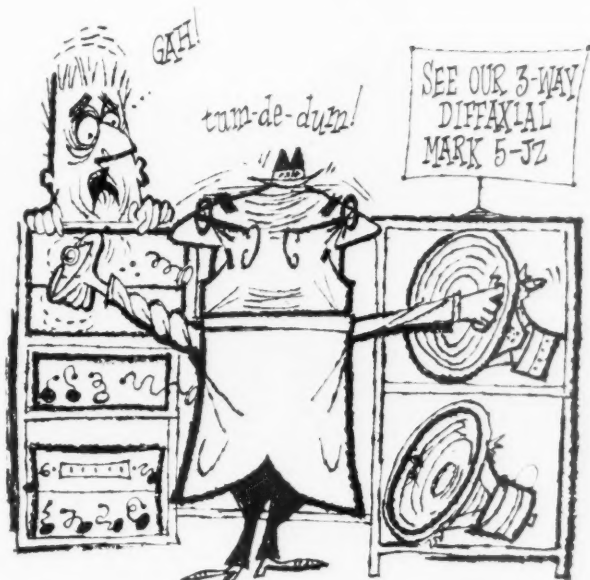
HiFi & MUSIC REVIEW



Mr. PAPER COLLECTOR

cious audio enthusiast who believes the decisive test of all equipment is determined by how smoothly the volume, treble and bass control knobs turn. You'll see him leaning over the velvet rope ecstatically applying pressure to knobs at the end of their rotation, rapturously flicking switches and jubilantly pounding turntable boards. The speaker cone offers special delectation; it pushes in so easily.

Batten down the hatches! Here comes that pilfering peregrinator MR. PAPER COLLECTOR, who first stopped off at a department store to get an oversized shopping bag. He not only collects free literature in triplicate, he harvests small signs, demonstration records and loose cartridges. Caught in the act, he will blandly state, "I thought you were giving these away!"



Mr. FEELER

I OWN YOUR LOUSY DEFECTIVE SET is the name of the man who attempted to build his own hi-fi rig without following instructions. He is sure to buttonhole the attendant in front of a slew of prospective customers and blame the manufacturer for his difficulties. It does not take long to discover that the trouble lies in him and not the set.

When suede-shoed young QUIZ KID arrives, he will wear a pained expression and have a sloe-eyed, black-wool-stockinged girl in tow. After a moment or two of suffering through an aural demonstration during which his expression indicates that he is certain something is very wrong indeed, he will ask, "What is the thermostatic output from your tweeter during Stravinsky's *Petrouchka*?"

Helpful MR. YOU SHOULD HAVE DONE IT THIS WAY is modestly willing to let everyone know that he is way ahead of the manufacturer in design concept and technical knowledge. He obligingly volunteers, in conspiratorial stage-whispers 10 db above speaker volume, that "You should have used the 13VD6 Grabmeister tube" and "Your panel should be pink and green with offset copper knobs."

Stick around until closing and you'll see MR. DON'T WANT TO GO HOME. He has been sitting for the

Here is a short list of hi-fi shows scheduled for this Summer and Fall, a period which may very well prove the most exciting in hi-fi history, what with the stereo disc all set to pop. One of these shows may be in your vicinity. Make it a point to attend.

Houston:	Shamrock Hilton, June 6-8
Memphis:	Hotel Peabody, Sept. 5-7
Chicago:	Palmer House, Sept. 12-14
Louisville:	Hotel Seelbach, Sept. 19-21
New York City:	Trade Show Bldg., Sept. 30-Oct. 4
Seattle:	Hotel New Washington, Oct. 24-26
Kansas City, Kansas:	University of Kansas, Nov. 1-2
St. Louis:	Hotel Statler, Nov. 7-9

past two hours in the room's only comfortable chair, leisurely filling the air with nice blue smoke from his effluvious cigar while listening to a stereo demonstration of railroad and steamshovel sounds. Finally, they have lulled him to sleep, and now the attendant is waking him. Is he indignant!

And so it goes. It takes all kinds and they all show up at the hi-fi show, even as you and I. They add a little color to the occasion—and what is a hi-fi show but an occasion to see and to learn and to enjoy.

—END



## CONTROLS! KNOBS!

(Continued from page 40)

trol is a refinement, one that many amplifiers do without. We plan an article in the near future devoted solely to loudness compensation so that this subject may be discussed in full detail, together with a consideration of the operating procedures for all the standard types of loudness control. For the present, we can sum up with the statement that the ear likes different degrees of loudness compensation with different recordings. So we need a knob that we can turn.

Again we ask: "Why don't we just use the bass control to get the bass balance we like at low volumes?" First, because the loudness control, by doing the job automatically once it is set, avoids extra knob twisting when volume is changed. Second, because if the bass control is used for loudness compensation, it is "used up" and made unavailable for other purposes.

In operating terms, on those amplifiers with a separate loudness knob, we set the tone controls at "flat" and then turn the loudness knob until the bass level sounds right for the music. When volume is changed, the loudness circuit will automatically take care of raising or lowering the bass as needed.

At this point, another question becomes insistent: "What are the tone controls for?" There are two additional major areas of tone balance variation and it is in these areas primarily that the tone controls are designed to operate.

The making of a record involves a series of choices by the recording engineers regarding acoustical surroundings, balance of instruments in the studio or hall, microphone placement, etc. To a major extent, these choices will determine how a record will sound, whether full and lively, very bright, shimmering, or heavy and massive, or dull, or whatever. The tonal character of the record, vital in determining whether the record thrills you or leaves you cold, depends on those variables that are decided upon when the record is made.

To a considerable degree, though not entirely, you can adjust and shape the tonal quality of a recording with the tone controls. Stronger highs brighten it; stronger bass makes it heavier; the two together produce a "super-realistic" effect. Or, if you want the utmost in relaxed similarity to a "live" sound, you set your tone controls to eliminate all exaggerations in the chain from the actual performance to your own speaker. Innumerable combinations of tone balance and tonal character are possible. Thus the flexibility of the tone controls allows you to bring the recording several steps closer, or perhaps all the way, to your own sonic preferences.

Another factor that produces variation in the quality of the sound, a variation also subject to tone control adjustment, is the room you listen in. Every room has its own tonal character—dull, bright, ponderous. This, of course, blends with the character of the recording itself, and it is the net result, the finished product that is the sound reaching your ear, that the tone controls properly work on.

Do not hesitate to use the controls to get what you

want. The "flat" position is not necessarily the right one for every recording. If it were, the tone control knobs could be removed from your preamplifier.

However, a word of advice. It is useful from time to time to hear live music in order to refresh your memory of what real, distortion-free sound is like. We all rapidly tend to forget this; the undisciplined ear adjusts to artificial tonal coloration without qualms. This does not mean that the reproduced music in your living room necessarily must sound exactly as it did in a particular hall. Your room is now the auditorium and you must use your controls to make it sound its best there.

### Additional preamplifier controls

There are other controls sometimes included in modern preamplifiers. Three of the most common are:

**Rumble Filter:** This is brought into play when your turntable or record changer causes a rumble to be heard through your speaker. Switching the rumble filter in cuts the bass sharply at a frequency that negates the rumble, something that the gradual cut managed by the bass tone control cannot accomplish effectively.

**Scratch Filter:** This is for use with old or worn records that have an objectionable hiss. The scratch filter cuts off sharply in the treble, doing away with the hiss, yet permitting most of the treble sounds to come through.

**Tape Monitor Switch:** If your tape machine has separate playback and record heads, this switch allows you to listen to a signal played from the tape at the time it is being recorded. Separate playback and record heads are found in machines with three heads.

Let us conclude by outlining a standard operating procedure for using a modern control panel. In most cases, when you play a record, the sound will be pretty close to what you want immediately and probably only a little adjustment of the tone control knobs will be all that is needed. But suppose the worst. Nothing is in its right place; the sound is wrong and the tone controls do not quite remedy it. This is the time to start from the beginning.

1. Set the tone controls in "flat" position.
2. Set the record compensator at the position recommended for the particular record or at the position that gives approximately the right balance to your ear. This applies only to records; if the source is radio or tape, this step is eliminated.
3. Raise or lower the volume to where you want it and adjust the tone controls for best balance.
4. Listen.

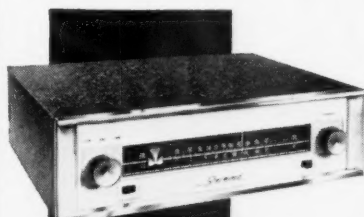
If your preamplifier has a loudness control, at step 3, set it for best sound at the chosen volume level and then trim with the tone controls.

All of the foregoing is quite simple and actually takes much less time to do than it does to tell how to do it. If you try a few recordings and listen to what happens when the compensator is set wrong (often not very much), when tone controls are manipulated and especially when the loudness control is brought in, you will know what to expect. Once you have become familiar with the effects of the controls, you rarely will go wrong if you let your ear be your guide. —END

**HiFi & Music Review**

for Ultimate Fidelity

# SHERWOOD\*



\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center... most honored of them all! Sherwood tuners for example...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

Model S-2000 FM-AM Tuner \$139.50 net

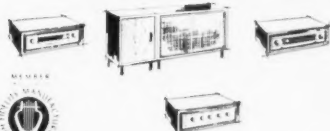
Model S-3000 FM (only) Tuner \$99.50 net

For complete specifications, write Dept. MR5

## SHERWOOD

ELECTRONIC LABORATORIES, INC.  
4300 N. California Avenue Chicago 18, Illinois

The "complete high fidelity home music center."



In New York hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P. M.

## Stereo Music Via FM Broadcasting

*Stereophonic music is definitely here!*

There is nothing new about stereo on pre-recorded tapes. They've been available for several years. In fact, practically all commercial record companies have been making stereophonic masters, as well as monaural, in all recording sessions for the past year.

At the Los Angeles High Fidelity Show all the excitement was created by the public unveiling of the Westrex stereo disc—all the excitement, that is, except for one other stereo music source—stereo via FM broadcasting! This, too, was unveiled in demonstrations at Los Angeles.

We at Sherwood foresee FM as an extremely important stereo source. Stereo tapes are costly and stereo records with their associated pick-up cartridge present technical limitations to fidelity.

How is FM stereo achieved? Through a new system of FM broadcasting called MULTIPLEXING. Multiplexing is a system whereby a second channel of information (or sub-channel) is superimposed on the main channel (or primary channel). With your present FM receiver you cannot hear the sub-channel—only the primary one. But by adding an adapter to your receiver, you can hear the sub-channel. It becomes apparent then that in FM stereo music broadcasting the main channel will carry the "right-hand" side and the sub-channel the "left-hand" side of stereo sound. From this point on the problem is no different than with tapes or records.

What is the progress of multiplexing to date?

Actually, multiplexing can be done with two or even three channels. It is presently being used in such commercial applications as background music and stereocasting. Eventually, most FM stations will be multiplexing some form of programming. At present only a few stations are using the multiplex system for the purpose of offering stereo music programs for home reception. More will undoubtedly follow.

Now, at Sherwood, we are readying both multiplex adapters for existing sets and FM receivers containing multiplex channel converters. We urge you to watch this space for our announcement of these new products. Meanwhile, call or write your favorite FM station to learn the future of FM multiplexed stereo in your area.

Edward S. Miller  
General Manager

for Ultimate Fidelity

# SHERWOOD\*



Model S-1000 II—36 watt amplifier—\$109.50 net.

\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

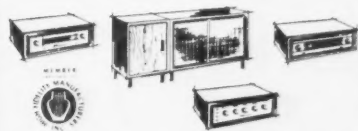
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. MR5

## SHERWOOD

Sherwood Electronic Laboratories, Inc.  
4300 N. California Avenue, Chicago 18, Illinois

The "complete high fidelity home music center."



In New York hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

# ROBERTS TAPE RECORDERS

*The only recorders with a  
HYSTERESIS SYNCHRONOUS  
motor in their price class!*

Audiophiles, professionals or non-professionals, are all delighted with the performance, quality and modest price of the all new ROBERTS. The clean, functional design, complete portability (28 lbs.) and versatility are unsurpassed. Each ROBERTS is a complete unit...integral amplifiers, extended range speaker, and high-sensitivity microphone.

There is a ROBERTS dealer near you. Why not see him today for an ear-opening demonstration. He can give you complete technical information, too.



## ROBERTS ELECTRONICS INC.

1028 N. LA BREA AVENUE, LOS ANGELES, CALIFORNIA

# Brand New! ROBERTS *is now available in a* **STEREO** Playback Model

*Here indeed is news! Combine all the many features of the monaural model with more amplifiers, stereo heads and you have a performing wonder that is equally outstanding on single or double-track-tapes.*

*Priced at \$349.50, there just isn't anything on the market to compare with the ROBERTS. No need to put off stereo sound any longer—just order your ROBERTS today. Hurry, though, supplies are limited.*

*this is the*  
**ROBERTS**

- The only recorder with a hysteresis synchronous motor in its price class.
- Completely portable (15 $\frac{3}{4}$ " x 14 $\frac{1}{2}$ " x 9 $\frac{1}{4}$ ", 28 lbs.)
- A complete unit with integral amplifiers and extended range speaker.
- VU meter for positive recording levels.
- Professional, cast aluminum construction.
- Wow and flutter 0.18% RMS
- Response 40 to 15,000 CPS
- Timing accuracy to 0.2%
- Dual record/play heads
- 7" reels
- 3 $\frac{3}{4}$  or 7 $\frac{1}{2}$  inch tape speeds
- Safety interlock controls
- Complete with case and high-sensitivity microphone
- Wrap around tape threading



High fidelity audio never sits still. It is a lively art where new ideas pop like firecrackers. This monthly department reports on equipment that has been carefully inspected and evaluated by the staff of HiFi & MUSIC REVIEW. Technical specifications have been omitted since they are immediately available from the manufacturer and they are often phrased in jargon that precludes direct comparison with comparable gear. We are interested in what the new equipment does, how it does it, and most important, how it sounds.

## Sherwood Model S-1000 II 36-watt Amplifier

WHEN the Sherwood S-1000 II amplifier made its initial appearance on the market a few years ago, it was received favorably by the hi-fi fraternity. It offered a power amplifier with a twenty-watt output and a flexible preamp, all on one chassis and priced around the hundred dollar mark.

Now, without undue fanfare or hullabaloo, without even changing the model number, and with only a nominal increase in price, Sherwood has upgraded the S-1000 II substantially. The amplifier now puts out 36 watts, and with more power has come increased flexibility of operation.

The basic circuit of the S-1000 II is the time-honored Williamson

employs small tubes in tandem to handle the high wattage. Size is not increased and heat generation remains reasonable. This use of newly-developed tubes that offer more power for a given size is a commendable example of ingenious engineering.

Sherwood calls its amplifier a "Music Center" and justifies this sobriquet with a variety of operational features. It has six inputs lined up along the rear of the chassis. One is for normal use with a standard magnetic or variable-reluctance pickup. This takes care of the GE, ESL, Pickering, Shure, Miratwin, Fairchild or other popular hi-fi phono cartridge with low output.

The second input is for use with either another low-output cartridge, a microphone or a tape head. When



Sherwood Model S-1000 II

(Sherwood Electronic Laboratories, Inc.  
2802 West Collum Avenue, Chicago 18, Ill.)

which, for almost a decade, has been a practical means of combining wire, electricity and vacuum to achieve clean amplification with maximum stability. The changes that have been made in the basic circuit over the years have increased its power-developing capacity without creating insoluble problems.

As a pioneer in the manufacture of the compact amplifying unit, Sherwood designed its original S-1000 II with sleek, modern, low lines. In its revised version, the S-1000 II retains its compact trimness despite the great increase in power. Rather than use big bulky tubes in the output stage, Sherwood

used with the last, the tape head feeds directly into the Sherwood preamplifier, thus avoiding the necessity of a special tape preamplifier.

The next three inputs are for a tuner, a TV receiver, a crystal or ceramic pickup, or any other equipment with at least a half volt output. The sixth input is for use with a tape recorder that has its own preamplifier.

After a piece of equipment is hooked up to any of these inputs, it is controlled from the front panel SELECTOR knob. With the SELECTOR knob turned to Phono position, the EQUALIZATION knob on the panel selects the char-

acteristic for a record being played. When the SELECTOR knob is turned to Tape and the EQUALIZATION knob also is turned to Tape, the amplifier will play back a signal directly off a tape head with proper equalization. The amplifier may be used as a public address system by plugging a microphone into the Tape input, turning the SELECTOR knob to Tape and turning the EQUALIZATION knob to Mic.

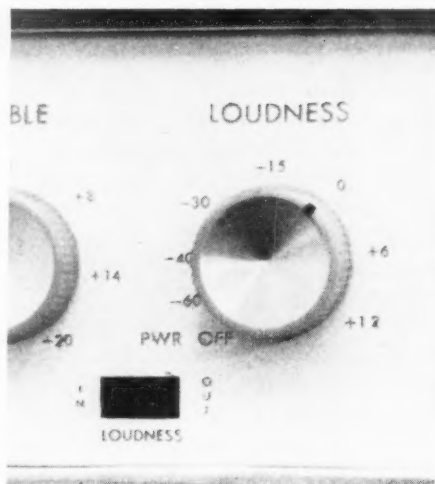
The BASS and TREBLE controls on the S-1000 II are very effective. The flat positions are clearly indicated with a straight-up zero in the middle of the operating arc, and the amount of increase and decrease, in decibels, is designated.

The LOUDNESS control is as ingenious as it is simple. Input power should be so adjusted by means of the controls available on the various feeding components that at the LOUDNESS knob's zero setting, the volume will be a little above normal. Then, when the knob is turned up for more volume, it acts as an ordinary volume control, without affecting the bass or treble response. However, when the knob is turned counterclockwise and volume is reduced, a proper amount of treble and bass is added to the sound to compensate for the relative inability of the human ear to hear extreme highs or extreme lows as the sound level is lowered. If this compensation is not desired, a switch below the knob will cut out the LOUDNESS feature and permit the knob to act as a volume control throughout its range.

At this juncture, one of the four buttons at the extreme left of the front panel is brought into play. This is the bottom button, the Phono Level, and of the four, it is the only one not a button. Actually, it is a knob masquerading as a button for the sake of symmetry. With the LOUDNESS control set at zero, the SELECTOR knob set at Phono and a loud record playing, the Phono Level knob should be set at a volume just above normal loudness, equalling the volume of the other sound sources at this setting. The Phono Level is then left alone and volume is regulated solely by the LOUDNESS knob.

If the turntable or changer used with this amplifier causes a low-

pitched rumble to sound through the speaker, this disturbance may be cut out of the music by pushing the Rumble Filter button. Of course, it would be better to replace the offending turntable or changer; even if it is not being heard, it is



*The LOUDNESS control adds high and lows only below the 0. Above the 0, it becomes a simple volume control. The switch cuts the compensation in or out at low volume.*

causing distortion in the overall sound.

Old records, particularly 78's, will sound scratchy when played normally. This scratchiness may be reduced by using the TREBLE control, but this will also do away with high tones that should be retained for brightness of sound. A better way to cut out scratch is to push the Scratch Filter button, designed to eliminate scratch with a maximum retention of desired treble.

For emphasizing speech or singing or mid-range instruments, Sherwood provides a Presence button. However, Sherwood provides a warning in its manual that most sound sources already have this emphasis and hence, this button should be used with discretion.

One more control is provided on the front panel. This is a Tape Monitor switch and it is used when recording through the S-1000 II. The input and output of a tape recorder may be plugged into jacks provided on the rear of the amplifier for recording and playing back. If the recorder has separate record and playback heads, the Tape Monitor switch permits listening to the recording as soon as it is made.

The S-1000 II has outputs for 4,

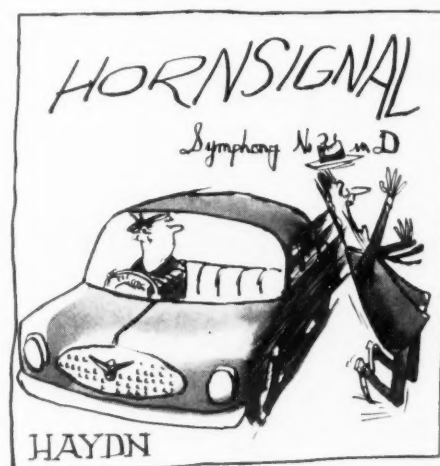
8 and 16 ohm speakers. It also has two 117-volt sockets for plugging in the power cords of other components. These sockets are controlled by the LOUDNESS control knob, which also acts as the amplifier's power switch.

A final operational feature of the S-1000 II is the output tube Balance Control on the rear of the chassis. This must be adjusted for minimum hum audible in the loudspeaker. To simplify this adjustment, Sherwood provides an unusual extra refinement in the form of a TEST switch that, when it is flipped on, inserts 60 cycle hum into the circuit. This hum is so loud that the Balance Control can affect it over a wide dynamic range and, therefore, determining its weakest point becomes quite easy. When the TEST switch is flipped off, the residual hum is at an absolute minimum.

There is no doubt about it, the Sherwood S-1000 II offers the audiophile a lot of amplifier. All important is the fact that it produces crisp, clear sound. Sturdy construction, plus components that are not undersize, promises long, trouble-free life, while the clean lines and attractive white panel, with gold trim, make it very acceptable visually.

*We did like:* The practicality of the many features incorporated in the design of this amplifier. There is no wasteful, useless gadgetry.

*We were doubtful about:* Sherwood's retention of the original model number. The failure to distinguish this 36-watt job from its previous 20-watt amplifier puts the burden on the buyer to make sure that his dealer is selling him the new model and not the old. •



Rodrigues

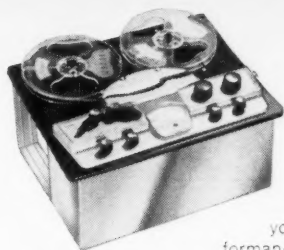
HIFI & MUSIC REVIEW

You've  
been  
asking for

  
**HEATHKIT**



**stereo sound equipment... and here it is!**



### stereo tape deck kit

HEATHKIT  
MODEL TR-1D **\$143<sup>95</sup>**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{3}{4}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

### stereo equipment cabinet kit

HEATHKIT MODEL SE-1  
(Price to be announced soon)

Beautifully designed, this stereo equipment cabinet has ample room provided for an AM-FM tuner—tape deck — preamplifier — amplifiers — record changer — record storage and speakers. Constructed of  $\frac{3}{4}$ " solid-core Philippine mahogany or select birch plywood, beautifully grained. Top has shaped edge and sliding top panel. Sliding doors for front access. Mounting panels are supplied cut to fit Heathkit units with extra blank panels for mounting your own equipment. Easy-to-assemble, all parts are pre-cut and pre-drilled. Includes all hardware, glue, legs, etc. and detailed instruction manual. Speaker wings and center unit can be purchased separately if desired. Overall dimensions with wings 82" W. x 37" H. x 20" D. Send for free details.



### DELUXE AM-FM TUNER KIT

HEATHKIT  
MODEL PT-1 **\$89<sup>95</sup>**

Here is a deluxe combination AM-FM tuner with all the advanced design features required by the critical listener. Ideal for stereo applications since AM and FM circuits are separate and individually tuned. The 16-tube tuner uses three circuit boards for easy assembly. Prewired and prealigned FM front end. AFC with on/off switch—flywheel tuning and tuning meter.



### STEREO PRE- AMPLIFIER KIT

HEATHKIT MODEL SP-1  
(Price to be announced soon)

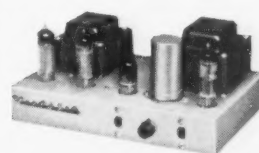
This unique two-channel control center provides all controls necessary in stereo applications. Building block design lets you buy basic single channel now and add second snap-in channel later for stereo without rewiring. 12 inputs each with level control—NARTB tape equalization —6 dual concentric controls including loudness controls—built-in power supply.



### 55 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL W-7M **\$54<sup>95</sup>**

First time ever offered—a 55-watt basic hi-fi amplifier for \$1 per watt. Features EL-34 push-pull output tubes. Frequency response 20 CPS to 20 KC with less than 2% harmonic distortion at full output throughout this range. Input level control and "on-off" switch provided on front panel. Unity or maximum damping factors for all 4, 8 or 16 ohm speakers.



### 12 WATT HI-FI AMPLIFIER KIT

HEATHKIT  
MODEL UA-1 **\$21<sup>95</sup>**

Ideal for stereo applications, this 12-watt power package represents an outstanding dollar value. Uses 6BQ5/EL84 push-pull output tubes. Less than 2% total harmonic distortion throughout the entire audio range (20 to 20,000 CPS) at full 12-watt output. Designed for use with preamplifier models WA-P2 or SP-1. Taps for 4, 8 and 16 ohm speakers.

**For complete information on above kits—Send for FREE FLYER.**

**HEATH COMPANY** • a subsidiary of  **Daystrom, Inc.** • **Benton Harbor 40, Mich.**



*easy-to-build*

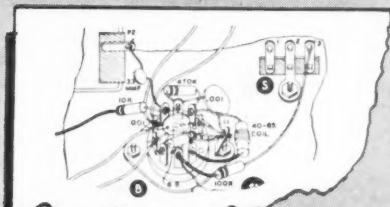
*high quality*

# HEATHKITS®

**Look** . . . how simply you can assemble your very own high fidelity system! Fun-filled hours of shared pleasure, and an everlasting sense of personal accomplishment are just a few of the rewards. Heathkits cost you only HALF as much as ordinary equipment and the quality is unexcelled. Let us show you how easy it really is! . . .



- ✓ Install a .001 µfd disc condenser from socket B7 (NS) to ground lug B11 (NS). Cut the leads so that they are just long enough to reach and dress the condenser close to chassis, over the wires already present.
- ( ) Connect a 470 KΩ resistor (yellow-violet-yellow) from socket B7 (S) (2) to B8 (NS). Mount as close to the socket as possible.



### Step-by-Step Assembly Instructions . . .

Read the step . . . perform the operation . . . and check it off—it's just that simple! These plainly-worded, easy-to-follow steps cover every assembly operation.

### Easy-to-follow Pictorial Diagrams . . .

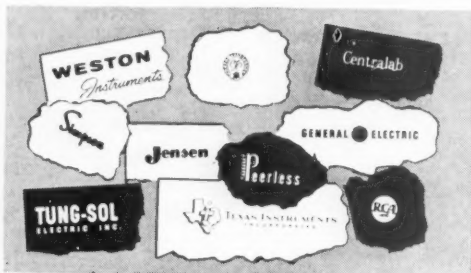
Detailed pictorial diagrams in your Heathkit construction manual show where each and every wire and part is to be placed.

### Learn-by-doing Experience For All Ages . . .

Kit construction is not only fun—but it is educational too! You learn about radio, electronic parts and circuits as you build your own equipment.

### Top Quality Name-Brand Components Used in All Kits . . .

Electronic components used in Heathkits come from well-known manufacturers with established reputations. Your assurance of long life and trouble-free service.



HEATHKIT

**bookshelf 12-watt amplifier kit**

**NEW**

MODEL EA-2  
**\$25<sup>95</sup>**

There are many reasons why this attractive amplifier is a tremendous dollar value. You get many extras not expected at this price level. Rich, full range, high fidelity sound reproduction with low distortion and noise . . . plus "modern" styling, making it suitable for use in the open, on a bookcase, or end table. Look at the features offered by the model EA-2: full range frequency response (20–20,000 CPS ± 1 db) with less than 1% distortion over this range at full 12 watt output—its own built-in preamplifier with provision for three separate inputs, mag phono, crystal phono, and tuner—RIAA equalization—separate bass and treble tone controls—special hum control—and it's easy-to-build. Complete instructions and pictorial diagrams show where every part goes. Cabinet shell has smooth leather texture in black with inlaid gold design. Front panel features brushed gold trim and buff knobs with gold inserts. For a real sound thrill the EA-2 will more than meet your expectations. Shpg. Wt. 15 lbs.

**TIME PAYMENTS AVAILABLE  
ON ALL HEATHKITS  
WRITE FOR FULL DETAILS**



## chairside enclosure kit

# NEW

This beautiful equipment enclosure will make your hi-fi system as attractive as any factory-built professionally-finished unit. Smartly designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the majority of record changers, which will fit in the space provided. Adequate space is also provided for any of the Heathkit amplifiers designed to operate with the WA-P2. During construction the tilt-out shelf and lift-top lid can be installed on either right or left side as desired. Cabinet is constructed of sturdy, veneer-surfaced furniture-grade plywood  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick. All parts are pre-cut and pre-drilled for easy assembly. Contemporary available in birch or mahogany, traditional in mahogany only. Beautiful hardware supplied to match each style. Dimensions are 18" W x 24" H x 35 $\frac{1}{2}$ " D. Shpg. Wt. 46 lbs.



CE-1C Mahogany  
CE-1CB Birch

CONTEMPORARY



CE-1T Mahogany

TRADITIONAL



Be sure to specify  
model you prefer

**\$43<sup>95</sup>**  
each



HEATHKIT

## high fidelity FM tuner kit

For noise and static free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuit to eliminate drift after warm-up and broadband IF circuits assure full fidelity with high sensitivity. All tunable components are prealigned so it is ready for operation as soon as construction is completed. The edge-illuminated slide rule dial is clearly numbered for easy tuning. Covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

**MODEL FM-3A \$25.95 (with cabinet)**



HEATHKIT

## broadband AM tuner kit

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by a high signal-to-noise ratio. All tunable components are prealigned before shipment. Incorporates automatic volume control, two outputs, and two antenna inputs. An edge-lighted glass slide rule dial allows easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.

**MODEL BC-1A \$25.95 (with cabinet)**



HEATHKIT

## master control preamplifier kit

Designed as the "master control" for use with any of the Heathkit Williamson-type amplifiers, the WA-P2 provides the necessary compensation, tone, and volume controls to properly amplify and condition a signal before sending it to the amplifier. Extended frequency response of  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS will do full justice to the finest program material. Features equalization for LP, RIAA, AES, and early 78 records. Five switch-selected inputs with separate level controls. Separate bass and treble controls, and volume control on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

**MODEL WA-P2 \$19.75 (with cabinet)**

pioneer in  
"do-it-yourself"  
electronics



a subsidiary of Daystrom, Inc.

**HEATH**

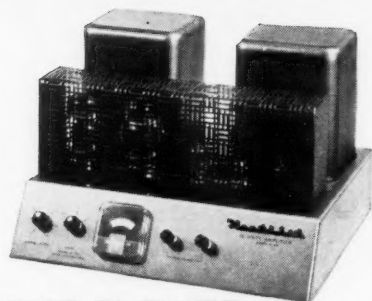
**COMPANY • BENTON HARBOR 40, MICHIGAN**



**HEATHKIT 25-WATT**

MODEL W-5M

**\$59<sup>75</sup>**



**HEATHKIT 70-WATT**

MODEL W-6M

**\$109<sup>95</sup>**

## high fidelity amplifier kits

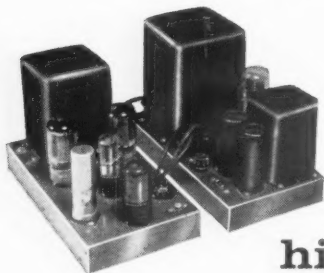
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

For an amplifier of increased power to keep pace with the growing capacities of your high fidelity system, Heath provides you with the Heathkit W-6M. Recognizing that as loud speaker systems improve and versatility in recordings approach a dynamic range close to the concert hall itself, Heath brings to you an amplifier capable of supplying plenty of reserve power without distortion. If you are looking for a high powered amplifier of outstanding quality, yet at a price well within your reach, the W-6M is for you! Note: Heathkit model WA-P2 preamplifier recommended. Shpg. Wt. 52 lbs.

### HEATHKIT DUAL-CHASSIS

MODEL W3-AM

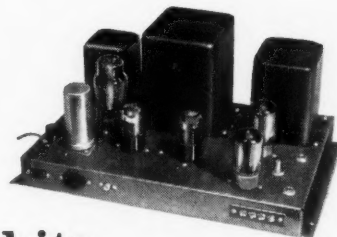
**\$49<sup>75</sup>**



### HEATHKIT SINGLE-CHASSIS

MODEL W4-AM

**\$39<sup>75</sup>**

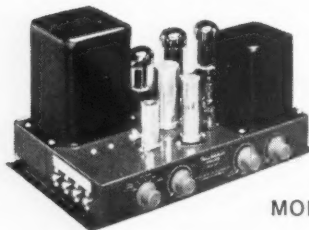


**HEATHKIT**

## high fidelity amplifier kits

One of the greatest developments in modern hi-fi reproduction was the advent of the Williamson amplifier circuit. Now Heath offers you a 20-watt amplifier incorporating all of the advantages of Williamson circuit simplicity with a quality of performance considered by many to surpass the original Williamson. Affording you flexibility in custom installations, the W3-AM power supply and amplifier stages are on separate chassis allowing them to be mounted side by side or one above the other as you desire. Here is a low cost amplifier of ideal versatility. Shpg. Wt. 29 lbs.

In his search for the "perfect" amplifier, Williamson brought to the world a now-famous circuit which, after eight years, still accounts for by far the largest percentage of power amplifiers in use today. Heath brings to you in the W4-AM a 20-watt amplifier incorporating all the improvements resulting from this unequalled background. Thousands of satisfied users of the Heathkit Williamson-type amplifiers are amazed by its outstanding performance. For many pleasure-filled hours of listening enjoyment this Heathkit is hard to beat. Shpg. Wt. 28 lbs.



**HEATHKIT**

### high fidelity amplifier kit

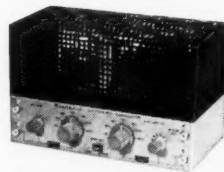
MODEL A-9C

**\$35<sup>50</sup>**

For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

**HEATHKIT**

### electronic crossover kit



MODEL XO-1

**\$18<sup>95</sup>**

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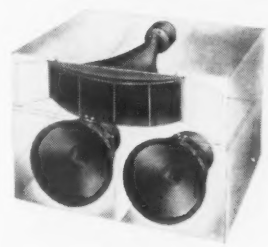




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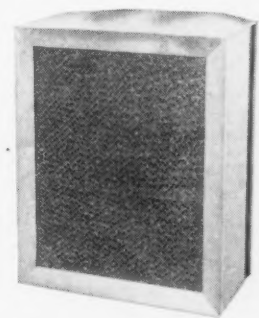
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### Grand Grand Opera

**PONCHIELLI:** *La Gioconda* (complete opera).

Anita Cerquetti (soprano), Giuletta Simionato (mezzo-soprano), Mario del Monaco (tenor), Ettore Bastianini (baritone), Cesare Siepi (bass-baritone), and others with Maggio Musicale Fiorentino Chorus and Orchestra, Gianandrea Gavazzeni cond. London A 4331 3 12".

What a glorious music-drama this is, full of the elements of 19th century blood-and-thunder literature! This is as it should be, of course, for the libretto, by Arrigo Boito (who later became Verdi's superb collaborator in *Otello* and *Falstaff*), is based upon *Angelo*, one of Victor Hugo's romantic dramas.

The action takes place in 17th century Venice during the time of the State Inquisition. There are five big roles: La Gioconda, a sympathetic and self-sacrificing street singer; Enzo Grimaldo, a sea captain whom she loves, but who is himself in love with Laura, the wife of Alvise, one of the heads of the Inquisition; and the spy and conspirator, Barnaba, who plots to win La Gioconda for himself. If these people sound like characters out of another kind of opera (a sudsy kind), it's because it is exactly that kind of story.

Probably the best way to performance of this score is one which gives it the works with all the emotional stops fully pulled out. This performance does so in abundance. The five principals attack their parts with awesome ferocity. For Cerquetti this recording marks her promotion to the big leagues, and she fully justifies the confidence which has been placed in her. The voice is as big as any soprano's now before the public, and she handles it with skill and control. Bastianini makes a superb Barnaba; del Monaco's performance is probably his finest yet on discs (for once his bellowing seems part and parcel of the role he is portraying); and both Simionato and Siepi do full justice to their roles as Laura and Alvise. The contralto, Franca Sacchi, is also convincing as La Cieca, the blind mother of La Gioconda.

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**For Operatic Blood and Thunder**—London's stunningly recorded and magnificently sung *La Gioconda* featuring new and brilliant international star, Anita Cerquetti (this page).

**For Hi-Fi Showpieces**—an embarrassment of riches: Prokofiev's *Lieutenant Kije* on Victor with Fritz Reiner (p. 64) and *Love for Three Oranges* Suite by Dorati for Mercury (p. 66); Ravel's *Bolero* by Scherchen for Westminster's LAB series (p. 56).

**For Superlative Violinistics**—Angel and Westminster offer Tchaikovsky and Paganini concertos, plus Italian classics and encores (p. 60).

**Esoteric Hits of the Month**—Ironic cantata by French modern, Jean Françaix—*The Lame Devil* on Westminster (p. 65) plus *Three Places in New England*, poetic tonal evocations by great American Charles Ives on Mercury (p. 66).

Splendid sound and good direction from Gavazzeni complete a most successful release.

M.B.

**PUCCINI:** *Turandot* (complete opera).

Maria Callas (soprano), Elisabeth Schwarzkopf (soprano), Eugenio Fernandi (tenor), and others with Chorus and Orchestra of La Scala, Milan, Tullio Serafin cond. Angel 3571 C/L 3 12".

There are recent indications that *Turandot* is slowly beginning to make its way in the active operatic repertoire. It receives here its fourth complete recording on long playing discs (and another is rumored on the way from RCA Victor, with Leonie Rysanek and Jussi Björling), and it has also been done in live performance this season by the New York City Opera Company.

At the time he was working on the score Puccini must have sensed that he had not much longer to live, for he constantly pressured his librettists, Giuseppe Adami and Renato Simoni, to complete the book. It was largely because of their slowness that the opera remained unfinished at the time of the composer's death (the last duet and finale of the opera were completed by Franco Alfano after sketches left by Puccini). The music is certainly the richest, most subtle score Puccini ever wrote. It is endowed with almost hypnotic power and continues to reveal new wonders with each successive hearing.

The role of the icy Princess Turandot, who orders the beheading of any suitor who cannot successfully solve three riddles, is one of the most fearsomely difficult in all opera. Much of the part is written in the stratospheric register of the soprano range, and few are the singers who can cope with it successfully. It cannot be said that Mme. Callas is one of them; for the feeling of strain is uncomfortably evident. Yet on a dramatic level she does make the tormented character of the princess, making her a believable and even sympathetic person—thus fulfilling the intent of Puccini and his librettists.

Fernandi, the Pinkerton of this season's highly successful new Metropolitan production of *Madam Butterfly*, is a real find as Prince Calaf. His part, too, places his tenor voice on a tight-rope high in the clouds, but he comes through very well indeed—much more successfully than the more renowned but raucous Mario del Monaco in the London recording. Elisabeth Schwarzkopf is most appealing as the loyal slavegirl, Liù; and Nicola Zaccaria (who sings the same role in the London set) is an excellent Timur.

The supporting roles are all handled well, and Serafin brings a particularly sensitive hand to the proceedings.

In sum, then, this *Turandot* is probably about as well done as we're likely to hear in the foreseeable future—unless somewhere there's a soprano (completely unknown today) who will be able to take

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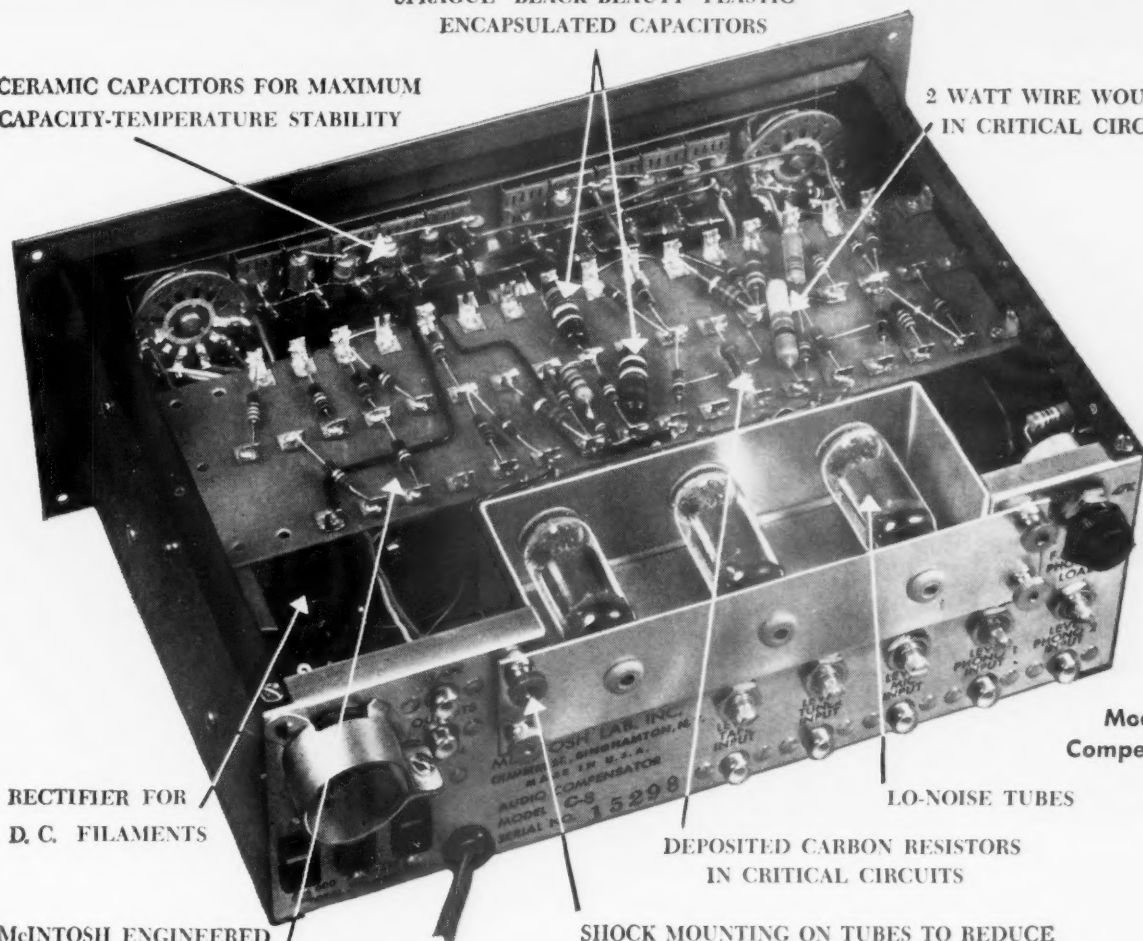
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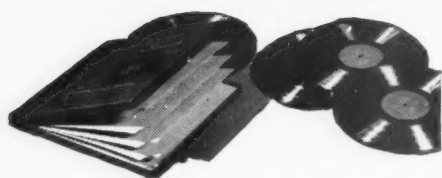
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56

Puccini's high hurdles in her stride, and at the same time win us over to the humanity of the Princess as successfully as Callas does.

M.B.

### For Hi-Finatics

**ARNOLD:** *Tam O'Shanter Overture; Beckus the Dandipratt Overture; Symphony No. 2.* Royal Philharmonic Orchestra, Malcolm Arnold & John Hollingsworth cond. Epic LC 3422.

Though previously represented in the long-playing catalogue with a collection of English Dances and his music for the ballet *Homage to the Queen*, Malcolm Arnold may properly be said to come into his own as an important contemporary composer with the release of this disc.

The image which these three pieces create is of a colorist composer. There are influences, especially in the Symphony, of men like Nielsen and Britten—the woodwind writing is particularly reminiscent of the great Dane. But on the whole this strikes one as an important work from the pen of an interesting contemporary composer. The two shorter pieces reveal another characteristic of Arnold's style—his love for violent dynamic contrasts. This is especially a hallmark of *Tam O'Shanter*, a wild, fanciful treatment of the Burns poem.

Epic's engineers again give us recorded sound which is big, boomy and—to these ears—over-reverberant.

M.B.



**RAVEL:** *Bolero; LISZT:* *Mephisto Waltz.* Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster LAB 7059.

Here is one of the best Westminster Lab records I've heard in a long while. The unpredictable Scherchen is here very much in the groove, turning in performances that are at once intellectually and emotionally tremendously exciting. The tempo in the *Bolero*, slightly slower than the one generally encountered both on discs and in the concert hall, justifies Ravel's own preference for a slowish tempo. The orchestra is at the top of its form and the engineering is immaculate. Bravo!

M.B.

**DELLO JOIO:** *Air Power—Symphonic Suite.* Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5214.

This is a multi-movement symphonic

suite extracted by the composer from his score for the CBS-TV documentary series of the same title. There are some fairly intriguing titles to the various sections (e.g. *Alert and Take-Off, Safe Return, Lonely Pilot's Letter Home, Convoy and Wolf Pack Attack*) but it all sounds like any one of a couple of dozen other documentary film scores. Why Ormandy and the Philadelphia Orchestra should have recorded it is a mystery—they surely cannot have performed the music in concert?! Good recorded sound.

M.B.

### Tchaikovsky's Big 3

**TCHAIKOVSKY:** *Symphony No. 4 in F Minor, Op. 36.*

Amsterdam Concertgebouw Orchestra, Antal Dorati cond. Epic LC 3421.

**TCHAIKOVSKY:** *Symphony No. 5 in E Minor, Op. 64.*

Philharmonia Orchestra, Constantin Silvestri cond. Angel 35566.

**TCHAIKOVSKY:** *Symphony No. 6 in B Minor, Op. 74 ("Pathétique").*

N. Y. Philharmonic Orchestra, Dimitri Mitropoulos cond. Columbia ML 5235.

If these three performances offer any criterion, then present-day conductors are returning to the hysterical method of dealing with the Tchaikovsky symphonies. Basically this method may be defined as studied rather than spontaneous, with exaggerated dynamic contrasts and wayward rhythms; often, too, the architectural outlines are blurred by an irresistible urge to twist a phrase or section slightly out of shape.

Let's get down to cases with the "Pathétique" first. One might anticipate that Mitropoulos' way with this symphony would be capricious, mannered and uneven—and so it is, but rather less so than feared in advance. In some of the fast sections Mitropoulos adopts an absolutely furious pace (in the March, for example) and some of the slower sections are taken too slowly. But the performance does generate an excitement so contagious that often the listener is carried along with the reading in spite of his better judgment. Aside from several sloppy string attacks, especially in the last movement, the orchestral playing is excellent.

Dorati's performance of the Fourth Symphony is a surprise in that it represents an approach almost completely at odds from the one adopted in his recording of the Fifth Symphony for Mercury. Where the latter is characterized by an almost austere severity, here all caution is thrown to the breezes and the symphony is given the "works"—especially by way of hectic tempi. Again, it may be tremendously exciting in the concert hall, but how, one wonders, will this approach hold up in repeated hearings in the home? One has grave doubts.

Which brings us to Angel's recording of the Fifth Symphony. Silvestri is a 45-year old Roumanian conductor who created a sensation at his English debut last year. From this performance it is

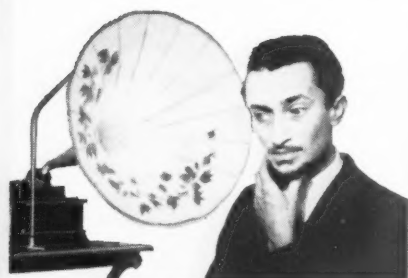
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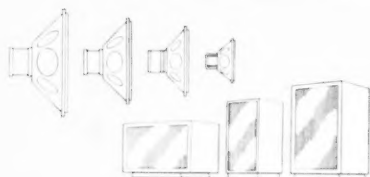


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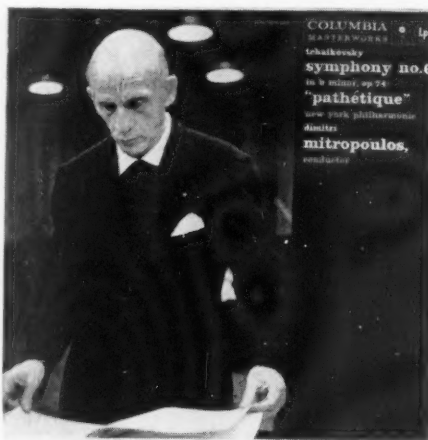


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obvious that he is meticulous in his examination of a score—but in this instance at least we get not so much a studied performance as a dissection. In his care with the details of the score, Silvestri too often gets lost in the trees and loses sight of the forest. There are some wonderful moments here, though, which make it mandatory for each prospective purchaser to hear the disc and decide for himself whether or not it's for him.

In general the release of these three discs does not materially alter the situation with respect to recommendable versions of the three works in question: the Decca recordings of these three symphonies by the Leningrad Philharmonic Orchestra (available either in a deluxe three-record album or as three single discs) remain the preferred versions in this reviewer's opinion.

I have saved for last a brief discussion of the actual sound characteristics of the three new discs. Epic has given the Dorati-Concertgebouw Fourth Symphony recording an unnatural, overly-reverberant sound. This probably is due to microphone placement which was too far back from the orchestra. Too often the reverberation blots out orchestral detail, and the woodwinds in general sound far too distant. Angel has done far better by Silvestri in the matter of sound; this is big and impressive, overdone a bit, perhaps, but better too many than too few sonic vitamins in this score. The Mitropoulos



"*Pathétique*" gets the best-balanced sound of all, rich in the *tutti* sections, detailed without becoming microscopic in the more intimate episodes.

M.B.

### Classic Heroism and Comedy

**BEETHOVEN:** *Symphony No. 3 in E-flat, Op. 55 ("Eroica")*.  
Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG 50141.

Mercury might have subtitled this record "You are There," in view of the startling degree to which most of the instruments are present.

The recordings engineers have chosen to eschew the extreme open acoustics and the consequently excessive echo that reduces the clarity in so many modern high fidelity recordings. Instead, they have taken the listener right to the orchestra. I have the feeling that I am standing

next to the conductor. As a result, the strings and the woodwinds emerge with a clarity that I have seldom heard on records. Moreover, with the exception of the fact that the first oboe seems to be favored over the other woodwinds, there is a marvelous balance among the instruments. When the entire woodwind choir is playing, the ear has no trouble in hearing every single part. In fact, the instruments are present to such a degree that what I thought was a wrong note in the first oboe, during the opening movement, sent me hurrying to the score. I then discovered that the oboe was quite correct; I had simply never heard that note before!

Notice, though, that I have had to qualify the opening sentence of this review with the word "most." Unfortunately, as amazing as the presence is, the horns seem to be placed in the background. As a result, the trio of the scherzo movement, in which the three horns are so prominently featured, lacks some of its effect.

Our colleague Martin Bookspan rightly calls attention in his jacket notes to that amazing moment in the first movement when the horn enters in the tonic key against a dominant chord in the tremolo strings. This was the passage that some of Beethoven's contemporaries thought was a mistake, one of them even going so far as to rewrite the notes! Unfortunately, because the horn is so far in the background, the full force of Beethoven's intentional dissonance is lost.

Musically, this is one of the most satisfying readings that I have ever heard of the "*Eroica*"—again, with one reservation that will be touched upon later. The first three movements struck me as having exactly the right feeling. Dorati brings out the latent drive and power of the opening movement and, in contrast with Leinsdorf and Boult, he takes the *Funeral March* at a slow pace. Nevertheless, at no point does it lapse into the sentimental or maudlin. The *Scherzo*, similarly, seems to me to be ideally paced, and Dorati makes the few bars of displaced rhythm more exciting than I have ever heard them.

My single reservation has to do with the finale, which emerges with an almost "jaunty" quality. I tried to dismiss from my mind my knowledge of Dorati's long experience as a ballet conductor, for fear that that fact might influence my judgment. Yet, try as I might, I could not avoid the conclusion that the finale—at least, the faster portions of it—had been transformed into ballet music. Let's give it the benefit of the doubt, and say that this is one of the most "youthful" sounding treatments of the movement.

All my doubts were dispelled, however, at the ending of this final movement. Here, thanks to both the conductor's conception and the presence of the timpani, the excitement is nothing short of hair-raising.

This is a really unique version of the "*Eroica*." Again, I must say that in the finale, as well, there was an attention to details, producing results that I had never heard before. In each case, the score proved that what we were getting was a greater than usual adherence to Beetho-

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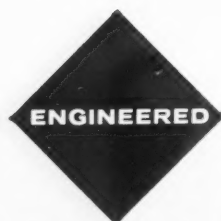
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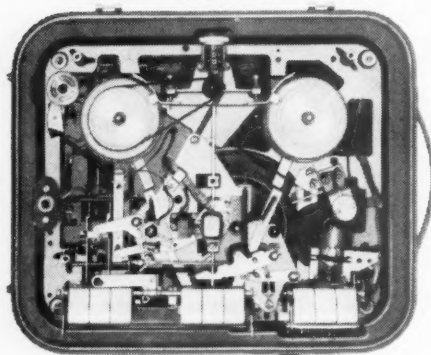
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D. R.

**BEETHOVEN:** *Overtures—Leonore No. 3; Egmont; BRAHMS:* *Overtures—Academic Festival; Tragic.*

N. Y. Philharmonic Orchestra, Bruno Walter cond. Columbia ML 5232.

One of the most gratifying things about this record is the fact that nowhere does it attempt to be "spectacular." The engineers have not distorted the balance in order to feature one instrument above the others. The orchestra emerges with an admirable naturalness and richness of tone.

The performances suffer from no mannerisms and no excesses of tempo. They are obviously directed by a man who has lived with the music for a long time. As a result, they are mature, expansive readings. Yet they capture fully the excitement inherent in the scores.

## OVERTURES

BEETHOVEN:

BRAHMS:



If this review seems to be devoted merely to stating what the recording is not, then let me stress the fact that it is intended as high praise. Orchestra, conductor and engineers have combined forces to give us completely satisfying versions of these four familiar masterpieces of the overture repertoire.

D. R.

**WAGNER:** *Tristan und Isolde—Prelude and Liebestod; Prelude to Die Meistersinger; Overture to Tannhäuser.*

Philharmonia Orchestra, Herbert von Karajan cond. Angel 35482.

These are grand, unhurried performances of three of Wagner's staple orchestral items. A comparison of the *Tannhäuser* Overture with that recorded for Capitol by Erich Leinsdorf and the Concert Arts Symphony Orchestra (as part of the disc reviewed last month) points up Karajan's more leisurely tempo. His orchestra is also recorded at a somewhat greater distance. This is the only work that both discs contain in common; therefore, no other direct musical comparisons can be made.

While the present disc is indeed well recorded, two examples of faulty balance must be reported. One occurs near the beginning of the *Meistersinger* Prelude, where the inner voices (surprisingly) cover up the melody. The other, which is

perhaps more intentional, is the undue prominence given to the cymbals at the climax of the "bacchanale" in the *Tannhäuser* Overture. At one point, the continuous roll of the cymbal completely obscures the rest of the orchestra. Was this an attempt to produce spectacular "hi-fi" sound as an end in itself?

The "Tristan" is completely satisfying in every way.

D. R.

## Kogan—Refined Russian

**TCHAIKOVSKY:** *Violin Concerto in D Major, Op. 35; LOCATELLI:* *Violin Sonata in Minor; VIVALDI:* *Violin Concerto in G Minor, Op. 12, No. 1.*

Leonid Kogan with Andrei Mitnik (piano), the Paris Conservatory Orchestra, André Vandernoot cond. Angel 35444.

**PAGANINI:** *Violin Concerto No. 1 in D Major, Op. 6; Cantabile in D.*

Leonid Kogan with the Paris Conservatory Orchestra, Charles Bruck cond. Angel 35502.

**VIRTUOSO'S CHOICE—**encore pieces by Brahms, Debussy, Kreisler, Milhaud, Paganini, Ponce, Prokofiev, Ravel, Sarasate.

Leonid Kogan with Andrei Mitnik (piano). Westminster XWN 18629.

A friend of mine remarked last February, after Kogan played in Cleveland, "If there's anything that can be done on a fiddle, Kogan can do it." And he was right. These three recent discs which display the 34-year-old Russian violinist's art are assuredly "documents" of an extraordinary player. I recall writing in *The Christian Science Monitor* of October 2, 1956, in reviewing Kogan's first Angel record, that it might not be long before "preceded by a phalanx of LPs, he makes his triumphal entry into the United States. These are the more welcome invasions and conquests of our time." Kogan has been widely heard and feted here this season; and the comments made about the coolness and detachment of his public recitals are undoubtedly justified, but the recordings show him in a warmer light. In U. S. concert halls, Kogan may always have felt that he was an unofficial ambassador, who had to succeed. On discs, he relaxes a bit, and plays with irresistible fire and conviction.

A sillier piece than the famous Paganini concerto may not exist but Kogan plays this "Concerto for Violin, Cymbals and Orchestra" with impermissible wizardry. Not that his ear is perfect—there are moments of dubious intonation; but his technique and rhythmic control never fails him. The orchestra is competent enough, and the sound is fine.

His Tchaikovsky concerto, of course, must compete with some great releases. Kogan plays it with deceptive ease, careful not to overstate the emotional issues so that climactic points may stand out. His orchestra, rather rough under the 30-year-old Belgian Vandernoot, turns out to be much too large for the Vivaldi Concerto as arranged by Barchet, and Kogan to my mind romanticizes it unpleasantly. A peculiar arrangement also is Ysaye's edition of the Locatelli sonata, where the resulting mixture of styles is not ideal. Mitnik (or Mytnik) reveals himself as a superior accompanist.

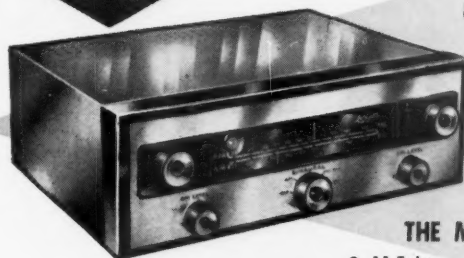
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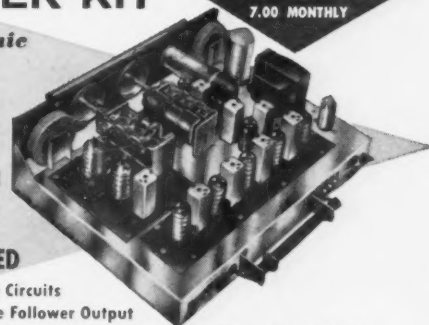
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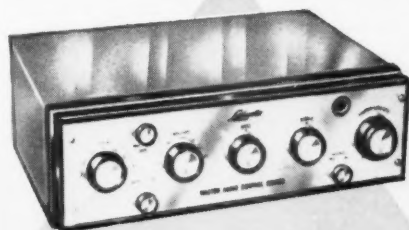
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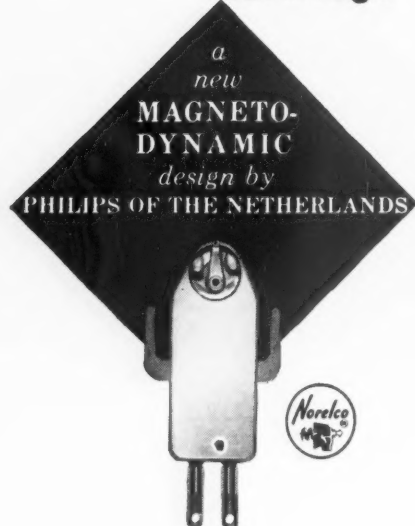


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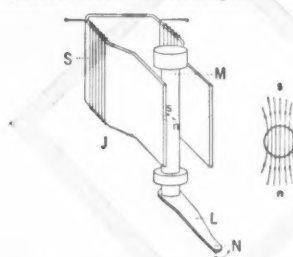
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The same team has produced a "fiddler's delight" in Westminster's *Virtuoso's Choice*—as captivating a collection of encore pieces as one could wish to come across in three dozen solo recitals. Particularly charming are the Prokofiev, Milhaud and Kreisler pieces, though every selection scores high, and the Paganini Caprices are breathtakingly carried off. The tape, made in Russia, has been skillfully transferred here; one can tell, I think, that the recordings were made in different rooms and at different time, but that does no harm to a release that calls for yet further encores.

K. G. R.

## L.v.B's Lyrical Concertos

**BEETHOVEN:** *Violin Concerto in D Major, Op. 61.*

Arthur Grumiaux with the Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 3420.

**BEETHOVEN:** *Piano Concerto No. 4 in G Major, Op. 48.*

Emil Gilels with the Philharmonia Orchestra, Leopold Ludwig cond. Angel 35511.

Gilels is much the more renowned artist, but Grumiaux turns in the better Beethoven performance! Seconded by fine orchestral support from van Beinum and the great Amsterdam orchestra, Grumiaux offers an aristocratic, gentle performance which is pervaded throughout with an aura of class and distinction. The playing is absolutely secure from a technical standpoint, with bulls-eye intonation and a very pure violin tone. Epic's engineers have placed their microphones rather too close to the soloist, but the balance is not really bad, it's just not a natural concert hall balance.

Gilel's approach to the G Major Concerto is romantic, with plenty of *rubato*. Here, too, the solo instrument is overly-prominent for proper balance, but again the fault is not serious enough to disqualify the disc from competition. In truth, the performance is a very impressive one within the framework Gilels adopts; others, notably Backhaus, Curzon and Schnabel may give more traditionally authoritative performances in their recordings, but of its kind Gilel's is a convincing one. He uses Beethoven's cadenzas throughout, the one for the first movement being a miniature symphonic poem based on the themes of the movement.

A final word of approbation for Ludwig, the conductor whom I found singularly dull in Gilel's earlier Angel recording of the "Emperor." Here he provides first-class accompaniment notable for fine teamwork with the soloist.

M. B.

## Romantics in Full Flower

**SCHUMANN:** *Symphony No. 3 in E-flat, Op. 97 ("Rhenish").*

Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster LAB 7062. Detroit Symphony Orchestra, Paul Paray cond. Mercury MG 50133.

The Boult disc is part of a complete cycle of all four Schumann Symphonies; by the time these words appear in print

the four symphonies will also have been released in Westminster's less expensive 18000 series. The Paray disc brings him to the three-quarter mark vis-a-vis the Schumann symphonies on records: only the *Spring* Symphony remains undone by the team of Paray and Mercury and presumably they will get to it in the near future. The "Rhenish" is probably the most difficult of the Schumann symphonies to record well; more than the others, it is afflicted with orchestration which can sound muddy and thick. Then, too, the symphony requires a conductor who is completely en rapport with Schumann's style.

Of the two new recordings it is the Paray record which scores many points over its rival in both respects. For one thing, the Mercury sound *qua* sound is rounded, more sensuous than the Westminster, at the same time sacrificing nothing by way of clarity of detail. But more importantly, Paray is the much more perceptive conductor of the two. Boult is particularly disappointing in the two outer movements, rushing them to the point of breathlessness; compare the much more idiomatic treatment of Paray, a matter not merely of more sensible tempi, but of an overall and compelling feeling of identification with the score.

Incidentally, did Mercury use a wrong "take" at the start of the third movement, or did they want Paray to be heard singing along in a baritone obbligato to the rest of the orchestra?

M. B.

**GRIEG:** *Piano Concerto in A Minor, Op. 16.*  
**SCHUMANN:** *Piano Concerto in A Minor, Op. 54.*

Claudio Arrau with the Philharmonia Orchestra, Alceo Galliera cond. Angel 35561.

Both performances are overly-fussy, with Arrau much too intent on "interpreting" every phrase. What we get as a result are readings that drain the music of much of its forward thrust and architectural design. Arrau is evidently striving here for an intimate, chamber music style, but what actually emerges is small-scaled and frankly uninteresting. Add to this a microphone placement which sounds rather distant and a largely phlegmatic orchestral support and the whole affair is a big disappointment. If your prime concern is not the ultimate in hi-fi sound but rather the ultimate in stylish and perceptive musical performance, then ask for Columbia ML-4525, where you will find the same coupling—the Grieg and Schumann Concertos—played absolutely magnificently by the lamented Dimitri Lipati.

M. B.

## Pre-Wagner Music Drama

**BEETHOVEN:** *Fidelio (complete opera).*

Leonie Rysanek (soprano), Ernst Häfliger (tenor), Dietrich Fischer-Dieskau (baritone), Irmgard Seefried (soprano), Friedrich Lehmann (tenor) with Bavarian State Opera Chorus and Orchestra, Ferenc Fricsay cond. Decca DXH 147 2 12".

A great recording, totally without competition at present, and an unforgettable experience. As Irving Kolodin writes in his discerning introduction to this sumptuous

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tuously produced album, "Fidelio is a work of shining artistic integrity, of emotional truth and musical mastery. It is as lacking in cheap appeals to audience approval as it is in superfluous notes . . . It has the tremendous courage of its own conviction that man has a nobler destiny than fear, a higher aspiration than injustice . . ."

This music has the power to move a hardbitten soul, and its has finally received the unique production it deserves. The cast is near-flawless; one may be a bit disappointed only in some surprisingly wobbly notes by a stellar singer too young for that sort of thing, Leonie Rysanek. On the whole, she imbues the part of Leonore with the emotional power it must have. Frick's Rocco is marvelously human, Fischer-Dieskau is villainy incarnate as Don Pizarro, and Häffiger's singing overcomes even the incongruity of a starving man's sterling vocalism. Seefried's Marcelline could hardly be improved upon; Lenz and Engen are splendid too. Not since the days of Lehmann, Voelker, Mayr and Schumann has such a cast been assembled for *Fidelio*.

Fricsay's orchestra (not a great one) and chorus perform admirably for him, and the sound has the needed hall reverberation, not the dry studio quality one feared. A few very disturbing pre-echos there are, however, which make some of the moments in the dungeon more ghostly than they are anyway. In addition to a complete libretto (a bit hard to follow in its new-fangled horizontal juxtaposition) we have the entire dialogue recorded by a separate cast, and extremely well, too; it is an ideal match for the singers, and makes the opera the artistic unit it must be. The Third Leonore Overture is omitted, which makes it possible to put the work on four sides; there are, after all, a dozen available versions. The story of the opera has not lost one whit of its pertinence in our day; it remains a powerfully affecting creation, witness to man's indomitable spirit. When one hears *Fidelio*, one gains for a while new hope for mankind.

K.G.R.

**GLUCK: Orfeo ed Euridice (complete opera —ed. Berlioz).**

Risë Stevens (mezzo-soprano), Lisa della Casa (soprano), Roberta Peters (soprano) with Rome Opera House Chorus and Orchestra, Pierre Monteux cond. RCA Victor LM 6136 3 12".

Gluck's masterpiece now exists in four complete versions and several releases of excerpts. The old Urania set, no longer acceptable sonically, had some fine singing by Klose, Berger and Streich; Epic's production gives the lead to the tenor Leopold Simoneau (with Danco and Alarie), in the original French version; the stylistic results are excellent. Decca has Orfeo sung in German by baritone Dietrich Fischer-Dieskau with an outstanding cast, yet reportedly not well paced. The lamented Kathleen Ferrier recorded only excerpts at Glyndebourne. Why has nobody thought of Alfred Deller for the part? He would do it fabulously well; Gluck, after all, did write it for a male alto.

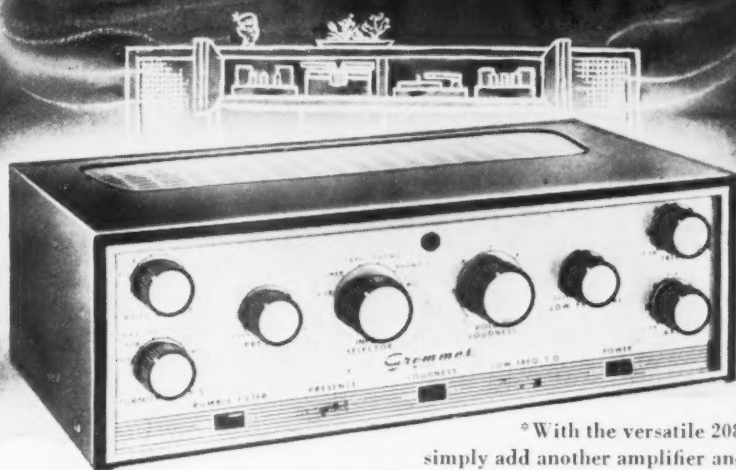
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still no definitive Italian version, though on the positive side it offers us the complete ballet music. Miss Stevens' voice is not what it once was, and her conception of the role goes only occasionally deep enough. Della Casa does distinguished singing, and Peters is acceptable; blame, if any, must be laid at the firmly planted feet of Maestro Monteux. He allows his orchestra to play sloppily and coarsely, and his chorus shouts more than sings. The whole effort seems unrehearsed and undirected, poorly balanced in intensity and quite lacking in the noble grandeur and warm humanity that made Walter's live performances (with Thorborg) so moving about 17 years ago. The recorded sound, moreover, is no more than passable. One hates to be uncharitable about so imposing a production as this, but disappointment is keen.

K.G.R.

### 3 Tales—Russian Versions

**PROKOFIEV:** *Romeo and Juliet* (ballet excerpts).

Boston Symphony Orchestra, Charles Munch cond. RCA Victor LM 2110.

For some reason, this work seems to bring out the best in recording companies, in matters of packaging. Both the present version and that issued by Concert Hall Society are most attractively boxed, with lavish program notes. The latter presents the complete ballet on two discs; the Bostonians devote a single record to chosen excerpts.

Whether one will want the complete score or the excerpts depends upon the extent of one's devotion to the ballet, the story, and the music. Prokofiev himself has made a special effort to make the music warmly appealing, seeking, he wrote "to achieve a simplicity which will, I hope, reach the hearts of all listeners." He has succeeded admirably, since this is one of his most accessible scores.

A third version of the music, a two-disc album recorded for the sound track of the film made of the ballet, has been issued by Westminster. Those whose interest centers mostly on the story of the ballet may find this the ideal recording, since the accompanying booklet specifies, in minutes and seconds from the start of each band, the action that the music is intended to accompany.

Although all three performances are admirable, the Bostonians need bow to no one. The recording is first rate throughout. In fact, the RCA-Victor engineers have done an outstanding recording job throughout. Westminster's recording runs it a close second, and both I feel are superior to Concert Hall's version, considered from the standpoint of recording *per se*.

D. R.

**PROKOFIEV:** *Lieutenant Kije—Suite*; **STRAVINSKY:** *Song of the Nightingale*.

Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2150.

What an ideal coupling, for anyone who is interested in the music of two of the outstanding figures in 20th century Russian music! The Prokofiev, one of his excursions into lighter music, has by this

time become something of a "classic." It was originally written in 1933 as a film score. Stravinsky's symphonic poem, although it received its first concert presentation in 1919, has not achieved the same popularity.

The performances of both works are excellent. The Chicago Symphony Orchest-



estra emerges as a first-class ensemble. The recording of the Stravinsky is more brilliant than the version by the Concertgebouw Orchestra of Amsterdam, on the Epic label, with greater orchestral presence.

The Prokofiev has the advantage of more recent recording techniques than were used in a first-rate earlier version by the Vienna Symphony Orchestra for Westminster. As a result, the sounds are somewhat richer, particularly in the heavy brass chords in the *Troika* movement.

D. R.

### French Wine, Sweet and Tart

**RAVEL:** *Mother Goose—Suite*; **ROUSSEL:** *Suite in F*; **CHABRIER:** *Bourée Fantasque*; **BARRAUD:** *Offrande à une ombre*.

Detroit Symphony Orchestra, Paul Paray cond. Mercury MG 50145.

Under Paul Paray, the Detroit Symphony Orchestra has returned to the high standard of achievement that is its rightful place. Do many Europeans know that the "city of automobiles" can boast a major orchestra as well? This is an excellent recording, a collection of smaller works which forms a cursory survey covering some seventy years of French music.

Ravel's *Mother Goose Suite*, an ever-delightful composition, here competes successfully with about seven other versions. A new recording for Chabrier's rollicking "*Bourée*" was needed, and this (in Mottl's orchestration) serves brilliantly. Roussel's *Suite in F* is a corrosively classicistic piece, cool and refreshing, and Henri Barraud's *Offering to a Shade* engenders the excitement of a first-rate movie score. Barraud (music director of the Radiodiffusion Française) recently visited this country as guest of the U. S. State Department. His "*Offrande*," written in memory of a friend killed in the war, is sincere and dramatic music, though perhaps a bit too graphic in its programmatic implications.

K. G. R.

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**FRANCAIX:** *Le Diable Boiteux; Prelude for Guitar; Prière du Soir; Chanson; Cantate de Méphisto.*

Doda Conrad (bass), Hughes Cuénod (tenor), Hermann Leeb (guitar), Instrumental Ensemble, Jean Françaix cond. Westminster XWN 18543.

**MILHAUD:** *Nuptial Cantata; 4 Songs of Ronsard; The Four Elements; Arias from the opera Bolivar; Fountains and Springs—6 Poems.*

Janine Micheau (soprano) with the Paris Conservatory Orchestra, Darius Milhaud cond. Angel 35441.

The music by Jean Françaix (born 1912) is my choice for the esoteric hit-of-the-month—stuff of flawless workmanship, total absence of pretension, zestful satire and keenest wit. "The Lame Devil," a kind of chamber opera, recalls Stravinsky's "History of the Soldier," perhaps—full of the most delicious musico-poetic ideas, razor-sharp and needle-pointed. Tenor Hugues Cuénod, who also performs the two solo songs admirably, gives a marvelous portrayal of the devilish sprite unleashed from a bottle. Basso Doda Conrad, who never knew exactly what to do with his peculiar voice, is ideal for the part of the imaginative cavalier, Don Zambullo. In the *Cantate de Méphisto*, he also acts trenchantly the role of the aged devil, but one would like occasionally to hear Françaix's elegant vocal lines really sung. Leeb (a notable lutanist) does splendid work on the guitar, and the recording is perfectly focused. Only the French-English texts, indispensable, are in diabolically microscopic type.

It will take some years before the majority of Darius Milhaud's enormous output finds itself on discs, but a good start has been made by a half-dozen different companies. (We need particularly the string quartets and the larger operas!) Here is a brace of songs new to LP, music of fragrance and enchantment. There is to many of them a certain sameness, but also a fluency and lyrical fertility that has few equals today. Micheau is a marvelous singer—a coloratura with a voice of real depth as well as clarity, and absolute control over the considerable demands that Milhaud makes in matters of pitch and rhythm. The recording is good, but one wishes that the fine-grained orchestral textures led by the composer were always as clear and closeup as the singer's voice.

K. G. R.

## Pictures of Pagan Russia

**STRAVINSKY:** *The Rite of Spring.*

Suisse Romande Orchestra, Ernest Ansermet cond. London LL 1730.

Ansermet's early recording of "The Rite of Spring," one of the first to appear on LP, has now been withdrawn; this appears to be a new performance. It is slower than the majority (there are about 10 versions available now!) by about a minute. One can hear everything clearly in Ansermet's crystalline and controlled approach. Although he builds up climaxes with great care, there is not quite the last ounce of cumulative excitement

MAY 1958

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that Markevitch, Monteux, and Horenstein provide; still, a notable reading, admirably played by the great Swiss orchestra, and stunningly recorded.

As attractive as is the cover picture of the sacrificed "Chosen One," may one not justifiably wonder whether the maidens of prehistoric Russia were in the habit of painting their big toenails?

And the music—you may recall the hilarious poem written by an anonymous versifier at the first Boston performances in 1924:

"Who wrote this fiendish 'Rite of Spring'?  
What right had he to write the thing,  
against our helpless ears to fling  
its crash, clash, cling, clang, bing,  
bang, bing?"

"And then to call it 'Rite of Spring,'  
the season when on joyous wing  
the birds melodious carols sing  
and harmony's in everything!"

"He who could write the 'Rite of Spring,'  
if I be right, by right should swing!"

Against that, place Robert Sabin's astute evaluation of 1951 in which he speaks of the savage rhythmic power, dissonance, and mystic aura of the work, as well as of its classic, organic, and emotionally live essence: "Stravinsky has captured the hypnotic compulsion of a primitive ritual of sacrifice, but he has also mirrored the beauty of the night, the vernal freshness of the night, and other wonders of human experience and imagination. *Le Sacre* has lost its sensational impact, but it has grown more impressive now that it no longer startles and challenges our capacity to understand it."

K. G. R.

**PROKOFIEV:** *Scythian Suite, Op. 20; The Love for Three Oranges—Suite.*  
London Symphony Orchestra, Antal Dorati cond. Mercury MG 50157.

Vital readings of the kind of music Dorati excels in—dramatic, flashy, colorful. His *Scythian Suite* is strong competition for Markevitch's and Scherchen's. I do not see how the other versions of the delightful *Love for Three Oranges Suite* can match this one in sumptuous sound, clarity and bite. The London Symphony Orchestra is a superlative ensemble, second only to the Philharmonia; they play with abandon for the maestro from Minneapolis. The recording requires a big machine, and a baronial hall so that one can turn it up; the average living room contains it inadequately.

K. G. R.

## American Panorama— Modern

**IVES:** *Symphony No. 3; Three Places in New England.*  
Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury MG 50149.

The musical world of Charles Ives (1874-1954), writes the annotator, "revolved around the home, church, village green, bandstand and surrounding New England countryside. European techniques of composition seemed inadequate in the face of such stimuli. A new musical vocabulary had to be invented."

The Third Symphony of 1904 offers a remarkable symphonic treatment of hymn tunes and other material that coursed through the impressionable composer's mind. Quite un-ripe stylistically, the symphony alternates between stunningly original moments and some awfully overblown and derivative ones. "European techniques of composition" (especially German ones) had been neither fully digested or discarded. Not my favorite Ives, by any means.

*Three Places in New England*, on the other hand, I find a masterpiece that has no parallel. Visionary music, this, written between 1903 and 1911 with harmonies and rhythms and textures that are way ahead of what Schoenberg (Ives's exact contemporary) and Stravinsky were discovering at the time. The scene of the two marching bands colliding in the village square, for instance, is quite unique. (I recall a performance by the Boston University Orchestra in Jordan Hall, Nicolas Slonimsky conducting, in which he calmly beat different meters with each arm!) Now that the old American Recording Society issue under Walter Hendl is no longer available (it always was a subscription release), this recording stands alone. Dr. Hanson, as usual, conducts with splendid perceptiveness, and the sonics are outstanding—as they had better be.

K. G. R.

**POWELL:** *Divertimento for 5 Winds; Divertimento for Violin and Harp; Trio.*  
Fairfield Wind Ensemble, Herbert Sorkin, Margaret Ross, Helura Trio. Composers Recordings CRI 121.

**PORTER:** *String Quartet No. 8; CARTER:* *8 Etudes and a Fantasy for Woodwind Quartet.*  
Stanley Quartet of the University of Michigan; N. Y. Woodwind Quartet. Composers Recordings CRI 118.

More distinguished releases from Composers' Recordings, Inc. Mel Powell, born in New York in 1923, was a name new to me. This young man, a former pupil of Hindemith at Yale, and jazz pianist of distinction, appears to have the kind of talent from which great music may come. He has the courage, in these days of wildest serial and electronic experimentation, to compose music of genuine lyricism, of expressiveness and appeal. This kind of spontaneous music-making is rare among the younger men, many of whom tend to be afraid of being labeled old-fashioned. There is nothing conservative about Powell's music, except for the conservation of the idea that good music should remain close to the primary element of song.

His Trio, flawlessly played here by the neatly named Helura Trio, is an exceptionally fine work; only the slow movement, inventive as it is, seems a bit to fall out of the frame. The Violin and Harp *Divertimento* is a beautiful piece, sensitive and ingratiating (do we detect some influence of Piston here?); and the Wind *Divertimento* shows a masterly control of the medium (trumpet in place of horn), brilliance and wit. The fast movements are more interesting, perhaps, than the slower ones. The sound of the disc is superior, though the surfaces are not

HiFi & Music Review



quiet; and the labels on my copy were reversed. On the basis of this one recording, the present reviewer shares the enthusiasm of the annotator, the talented fellow-composer Yehudi Wyner, for the music of Mel Powell.

*The Porter and the Carter—  
Each has a lot to say,  
One sweet, the other tarter;  
We're carried quite away!*

Quincy Porter, born in 1897, is one of the most accomplished composers of chamber music this country can boast. His Eighth Quartet is serious, eloquent, and searching. His highly dissonant contrapuntal textures are expressive and often beautiful to these ears, and there are many moments of originality and rhythmic interest. The Stanley Quartet, which commissioned the work, plays it superbly.

Elliott Carter (b. 1908), an individualistic and significant composer, here writes music of inventive economy. This Woodwind Quartet explores the possibilities of the combination with a keen ear and a sure hand. Occasionally a bit dry, due to its initial didactic purpose, and exceedingly biting, these pieces stimulate and provoke the attentive mind. Excellently performed and recorded, the work should supply woodwind players with yet another effective piece of repertoire.

K. G. R.

## Beethoven—Piano Master

**BEETHOVEN:** *Piano Sonatas—C-sharp Minor, Op. 27, No. 2 ("Moonlight"); E-flat, Op. 81a ("Lebewohl"); F-sharp, Op. 78; F Minor, Op. 57 ("Appassionata").* Robert Casadesus. Columbia ML 5233.

Here, indeed, is a record for fanciers of Beethoven's piano sonatas, including as it does, two of the most popular works.

It is worthy of note that the sound of the piano tends toward the round, bell-like quality reminiscent of so many European piano recordings. This is eminently suited to the slow, introspective opening movement of the *Moonlight* Sonata. The melody seems to be invested with a beautiful "reedy" quality, thanks not only to the recording technique, but to the sensitivity of Casadesus' playing.

approach of Wilhelm Kempff, who plays the opening theme with an almost Haydnesque clarity, and that of Casadesus, who gives that same theme a more dramatic and powerful reading. Both Petri and Backhaus adopt a slower tempo than does Casadesus.

Columbia's engineers have struck a nice balance between clarity of piano tone, and needed warmth of room sound. Kempff's recording, for Decca, gives the impression of having been made in a large concert hall. At the other extreme is the sound of Petri's Westminster disc. Here, the piano is in a room, and the listener is seated next to it. As a result, none of Petri's sensitive shading is lost.

The present disc falls acoustically somewhat between the two.

**BEETHOVEN:** *Piano Sonatas—E Major, Op. 109; A-flat, Op. 110; C Minor, Op. 111.* Georg Solchany. Angel 45014.

Although I had not heard of this pianist until the appearance of this disc, the fact in no way lessens my admiration for his performances. These are fully matured, first-class readings. Direct comparisons of the same portions played by the veteran Beethoven specialist Wilhelm Kempff reveal the fact that the younger man can hold his head high even in such company. Moreover, he has the advantage of more recent, and better recording techniques.

These last three of Beethoven's piano sonatas require musicianship of a very high order indeed. Mr. Solchany has the necessary insight, and the technique with which to carry out his ideas. He is equally at home in the bravura passages and in those slower, introspective portions, such as the slow movement of the Op. 109, with its curious foreshadowings of Chopin.

He has been well-supported by the engineers, since the piano tone emerges with a beautiful, natural sound. Here is an artist to be watched.

**BEETHOVEN:** *Bagatelles, Op. 126; Fantasia in G Minor, Op. 77; Rondo in C, Op. 51, etc.* Arthur Balsam. Washington WR 401.

Here is a collection of the smaller piano compositions by the man who is known for such tremendous works as the "Appassionata" and "Hammerklavier" sonatas. You may find it gratifying to hear him in relaxed moods and shorter forms. Every so often, though, especially in the six so-called "Bagatelles," there are flashes of the powerful Beethoven that we have come to know.

The performances are entirely admirable. They are straightforward and unmanipulated, and fully idiomatic. Moreover, the recording is such as to bring out the various registers of the piano with utmost clarity. The acoustics are those of a moderate-sized room. No attempt is made to simulate the feeling of a concert hall. As a result, the listener has a feeling of a direct relationship to the piano with no distance to obscure the tone.

From the standpoint of material for a debate on the subject of the aesthetics of piano recording, these discs provide a fascinating study.

D. R.

## Hispanism, Old and New

**GRANADOS:** *Spanish Dances (complete).* Eduardo del Pueyo (piano). Epic LC 3423.

**PROFILE: SPAIN—Harrando:** *La Galante; Soler:* *Sonatas—D Major, F-sharp Minor, F-sharp; Falla:* *Canción, Polo, Asturiana, Jota from Suite Española; Nin:* *Suite Española; Albéniz:* *Evocación; Cadiz; Triana.* Mary Louise Boehm (violin), Kees Cooper (piano). Dot DLP 3040.

**DUETS WITH THE SPANISH GUITAR—Ibert: *Entr'acte; Villa-Lobos:* *Bachianas Brasileiras No. 5; Desportes:* *Pastorale joyeuse; Ronde; Ovalle:* *Azulão; Tre Potos de Santo; Chopin:* "Raindrop" *Prelude; Gossec:* *Tambourin; Fauré:* *Sicilienne; Ravel:* *Piece en forme de Habanera, and other selections.* Laurindo Almeida with Salli Terri (contralto) and Martin Ruderman (flute). Capitol PAO 8406.**

Three splendid records with music of Iberian culture reach us together, each a delight of high order.

It is not often, fortunately, that a critic must review a record for which he wrote the annotation; the "conflict of interest" may become dangerous. In the case of the Granados Dances, there is no problem, for I was enthusiastic about both music and performance when I first heard the test pressings, months ago. Paradoxically, "total objectivity" is therefore possible! This is enchanting music, like Chopin's a national music along the lines of high art. Much less ornamented than the better-known *Goyescas*, the "Danzas" are perhaps more perfect in their way. Del Pueyo is a master pianist, a mature and sensitive artist who finds in this music all the delicacy and finesse—as well as the pithy substance—that the other players who have recorded it seem largely to miss. From every standpoint, this is extraordinarily fine playing, and the sound of the disc does it justice.

*Profile:* Spain introduces to us two sterling young artists, Mary Louise Boehm, pianist, and Kees Kooper, violinist (Mr. and Mrs. Kooper). They play with brilliance and scholarly distinction, and the music is of high caliber throughout. The temptation to discuss each piece and each performance must be resisted. In any case, this disc is sure to afford keen pleasure.

Laurindo Almeida's latest album, sonically top-notch, is a prize-winner in my collection. His guitar playing captures the keen poignancy and rhythmic élan of Brazilian music with superb assurance and taste. He is joined by an excellent flutist, Martin Ruderman, whose subtle delineation of several dances as arranged or composed by a variety of men is most enjoyable; only the Chopin transcription falls flat as an impossible attempt at transcription. If this were not enough, Mr. Almeida splendidly accompanies a mezzosoprano (why listed as contralto?) whose velvet voice and astonishing flexibility has hardly an equal at present: a girl with the singular name of Salli Terri. She sings Villa-Lobos's *Bachianas Brasileiras No. 5* with a sinuousness and ecstasy which make this the finest modern version.

K. G. R.



Casadesus plays the finale of the "Appassionata" with more drive than Backhaus, Kempff, or Petri. In fact, there is a rather startling difference between the  
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# THE STEREO REEL THE STEREO REEL THE STEREO REEL

Reviewed By BERT WHYTE

### SESSIONS: *The Black Maskers—Suite.*

Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury MS5-16 \$8.95.

Speaking of modern music, here is a positively hair-raising score by one of this country's most gifted older composers, Roger Sessions, now in his 60's. This was his very first major work.

I'm going to go out on a limb with this tape—it is so good that it beggars description. Certainly, it can take its place alongside of the Dorati version of Kodály's *Háry Janos* and one or two others as the best stereo recording yet released. The music is starkly modern and is full of the dissonance and atonality most people associate with modernism. Yet there is nothing coldly abstract about the score. Indeed, the music is definitely programmatic and to enjoy it to the full, I urge you to read the program notes before listening to the tape. The music was inspired by Andreyev's terrifying drama, *The Black Maskers*.

To attempt to give you even a hint of the marvels of sound to be heard in this fabulously complex score is a formidable task. The stereo balance here is about as perfect from the standpoint of spread, directionality, and aural positioning as I have ever heard. The type of mike pickup and the proper utilization of hall reverberation has resulted in one of the most stunning examples of depth illusion yet to be heard in stereo recording. The bewilderingly varied instrumentation evokes every shade of musical expression. In the *Dirge* episode, a ghostly organ joins in. Percussion is evident in enormous variety, from high tinkly stuff to bass drum sound of such impact you can feel the air move! The dynamic range on the tape is the maximum obtainable with present techniques, and can be adequately experienced only through the finest of amplifiers and speakers.

I could go on and on about this tape, about the wonderful conducting of Dr. Hanson, and the equally wonderful playing of the orchestra, but it is enough to say—Run, don't walk to your nearest dealer, get a copy of this tape and prepare for a musical experience you won't soon forget.

### BERNSTEIN: *The West Side Story* (complete original cast recording).

Larry Kert, Chita Rivera, Carol Lawrence and others with Orchestra and Chorus, Max Goberman cond. Columbia TOB 13 2 reels \$23.95.

Here is the music of the current Broadway hit, *West Side Story*. Like all re-

cordings of stage material, be it disc or stereo tape, the listener is at somewhat of a disadvantage if he has not seen or is not familiar with the action. I am among those who have not seen the play and so find the listening by itself a bit disconcerting. As a matter of fact, the manner in which the music is presented on this stereo tape may well be questioned by some critics. Columbia has done an excellent job of imparting directionality to the music, custom-made direction in fact. They have the orchestra disposed left and right and almost without exception throughout the play, all voices emanate from the center ghost channel, and it is no problem at all to follow the lyrics. However, is this taking advantage of the flexibility of motion offered by the stereo medium?

Surely, in the play itself the singers are not statically placed at stage center! How much more vital and dramatic this tape presentation would be if the voices followed the natural course of the action. Confusing, you say? Not if done properly and I have heard it done, with telling effect. Be this as it may, an absorbing drama is offered here, even though its background will be a bit hard to grasp for those unfamiliar with New York.

The Bernstein score is yet another triumph for this gifted musician; for it fuses very effectively elements of Latin music with jazz and modern symphonic idiom. It's a clever and heady amalgam, with each point of reference given occasional emphasis. The bongo drum, the "cool" beat and atonality may be strange bedfellows, but Bernstein has effected a musical co-existence that is most compelling and exciting.

The sound on the tape is very bright and clean, well-rounded in the acoustic spaciousness characteristic of good stereo. The projection is very forward, and detail both of singing and orchestra is excellent. A most unusual effect can be noted at the beginning of the *Maria* number. Here the soloist is brought very far forward in the ghost center channel, and the voice is very close and intimate. Then spaced out behind the soloist in varying depth are other singers. The whole provides a three-dimensional effect that is truly novel. Although the story has tragic overtones, the score is liberally sprinkled with catchy dance numbers, with plenty of drive and spirit. If you have previously enjoyed disc recordings of Broadway shows, you will really appreciate the enhancement afforded through stereo medium.

**STRAVINSKY: The Rite of Spring.**

Southwest German Radio Orchestra, Jascha Horenstein cond. **Phonotape S 903 \$14.95.**  
Paris Conservatory Orchestra, Pierre Monteux cond. **RCA Victor ECS 67 \$14.95.**

One might well expect that this Stravinsky masterpiece would be singled out by the recording companies as a natural for stereo. As one of the most tremendous orchestral *tours-de-force* extant, it has an abundance of all the elements that make for spectacular multi-channel sound. Naturally, duplication of such work as this is a foregone conclusion and these two tapes are probably only the beginning.

We might as well get right down to cases—Horenstein is a better than average conductor with fine recordings to his credit, but he is no match for the redoubtable Papa Monteux. Especially not in this work which was given its world premiere in 1913 under the Monteux baton. Having survived the riot which accompanied its introduction, he has conducted the piece many times since. All these accumulated years of experience are brought to focus in the Victor recording, the fourth he has done over a 25-year period.

Monteux has not succumbed to the temptation of softening the music's lines, or of "civilizing" the score as some other conductors have. His reading still bristles with excitement. It's electric with tension, taut with controlled savagery, eerie in its primitive mysticism. One can say little more save that Stravinsky himself approves of the Monteux reading, and Stravinsky is notoriously intolerant of most performances of his music. The Horenstein performance suffers from lingering over details of line and phrase, is too slow-paced, and in general fails to generate real excitement. In matters of sound the Victor takes this plum too. Excellent spread and directivity, superb balance, fine depth illusion, good liveness from the properly proportioned presence and reverberation, fabulous orchestral give and take characterizes this tape. The dynamic range is very wide, tape hiss commendably low, and the boys with big speakers will have a field day with a bass drum sound of awesome realism. The Phonotape suffers from pronounced hiss, and harsh quality in massed string sound. The recording sound is rather "one-sided" as to direction, being disposed heavily to the left and some right channel correction may be needed to achieve normal balance.

**DVOŘÁK: Symphony No. 5 in E Minor, Op. 95 ("From the New World").**  
Bamberg Symphony Orchestra, Heinrich Hollreiser cond. **Phonotape S 902 \$14.95.**

This is the first stereo recording of this most popular of Dvořák's symphonies. It is a peculiarity of stereo that many works from the Romantic period do not lend themselves to the more spectacular aspects of stereo recording and reproduction. Here such is not the case, for this is as good a stereo vehicle as one could wish. The interplay between the extensively used brass, and woodwind, and percussion with the string body is highly

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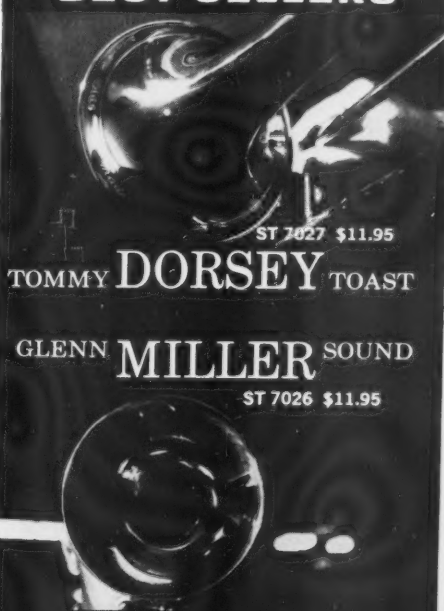
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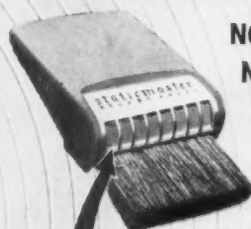
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effective from the directional standpoint. This tape is recorded fairly close-up, in spacious acoustical surroundings. The sense of depth is excellent and this is especially high-lighted by sonic perspective of the trumpets and French horns. The balance is good and the bass solid and sonorous. The performance under Hollreiser is quite vigorous and spirited, as well as reasonably respectful toward the composer's wishes.

With so many elements in its favor, it is a shame that I must downgrade this tape; for the two faults of this tape are big and glaring, and in the stereo medium unforgivable. The first strings sound impossibly shrill and edgy, and tape hiss is most obtrusive. Maybe I got a defective copy, but fiddle as I might with my tone controls, I could not get the strings to lose their edge without killing all the life and brightness, necessary for "presence." As you probably know, one of the most attractive features of stereo is its ability to give strings that lovely sheen experienced in the concert hall. If a stereo tape can't achieve that, all is lost no matter what other attractions may exist. Shrill strings in stereo are comparatively rare and heretofore have not marred any Phonotapes.

**PROKOFIEV: Peter and the Wolf.**  
Philadelphia Orchestra, Eugene Ormandy cond. **Columbia JMB 4 \$13.95.**

London Philharmonic Orchestra with Garry Moore (narrator), Artur Rodzinski cond. **Sonotape SWB 8029 \$11.95.**

This delightful Prokofiev work has been almost duplicated to death on LP discs, so it is not overly surprising to find it so soon in duplicate versions in stereo tape format. This popular work is a natural for stereo recording, with its interplay between the orchestra as a whole and the instrumental "cast of characters"—the flute as the bird, the oboe as the duck, the clarinet as the cat, a bassoon as Grandfather, 3 French horns as the wolf, bass drum and tympani as the hunters, and the strings portraying our hero, Peter. Both of these recordings are quite well done. The Sonotape version starts off with the actual sounds of the animals involved. But where this technique was fairly successful in the recent recording on the same label of the Saint-Saëns *Carnival of the Animals*, it affords no advantage whatever on this tape.

It is immediately apparent to the ear that this Sonotape has a good clean sound. The recording employs a medium-close mike pick-up set in a fairly spacious acoustic frame. The result is nice, natural-sounding instrumental texture, well defined and easy to position aurally. Directionality was fairly pronounced, although the "ghost" center channel was not very apparent. The wide frequency response and dynamic range was buttressed by sharp clean transients. Orchestral balance was excellent with a solid bass giving substance to contrabassi and tympani. In spite of all these virtues, sense of depth was somewhat restricted. The tape exhibited some occasional odd "crackly" type of distortion as well as that pesky "sput-phut" of d.c. noise.

**HiFi & Music Review**



noise. This form of distortion is getting to be a real problem. It can be imprinted on the master tape, through a faulty equalization circuit or power supply or even from worn tubes; and when the tape duplicates are made by the high speed 60 inches-per-second method, the noise problem is further compounded. One of the main problems with this nodule noise is that it generally can't be detected unless the speaker is a good high quality unit. Unfortunately, the monitor speakers used on many recording sessions leave much to be desired. Of necessity the speakers usually must be portable and this is a decidedly limiting factor.

Fortunately, nodule noise and tape hiss are not related, as is evident on this Sonotape, where there is very little tape hiss. Garry Moore does a competent job of narration and is reasonably expressive. Rodzinski's concept of this score is rather studied and he is very deliberate in his choice of tempi.

The Columbia tape is graced with the urbane-voiced Cyril Ritchard, whose easy, expressive delivery falls lightly on the ear and injures no sensibilities with phony cuteness. Without changing my playback level, it was obvious that this Columbia tape was recorded at a higher volume than the Sonotape. The d.c. nodule noise was more prominent on this tape and tape hiss was noticeable as well. This is however, a small price to pay for the overall excellence of the tape. Here we have a much bigger string sound—the superb Philadelphia string tone. All other instruments are equally “live” sounding in the huge acoustic perspective employed here. The recording perspective in detail is quite variable, indicating that a multi-mike setup was used on each of the three channels of the master tape. This is used somewhat as a means of “depth control” as strings, woodwind and brass are aurally pin-pointed sometimes close-up and other-times shifted to the rear of the orchestra. Done with taste and discretion, as here, it is quite effective.

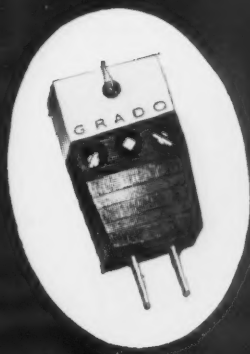
Directionality was excellent as was the realism of the “ghost” center channel. Good transient response and wide frequency and dynamic range all contributed to a much bigger, more impressive sound than on Sonotape. Ormandy delivers a spritely well-paced, very bright performance and elicits some virtuoso solo work from his illustrious first desk men. All things considered, the Columbia version is the more satisfactory and more likely to wear well under repeated listening.

**DVORAK: Violin Concerto in A Minor, Op. 53.**

Nathan Milstein with the Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol ZF 26 \$14.95.

There haven't been many violin concertos released on stereo tape as yet, so a new one is always welcome. And especially a concerto as well conceived and melodious as this one by Dvořák, and as well played and recorded. Milstein has enjoyed a very successful tenure under the Capitol label; and now that his artistry can be even more fully appreciated in the rounded spaciousness of stereo, he

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can look forward to new laurels from a new audience.

On this tape he displays all the talents which have brought him to his present eminence—the impeccable musicianship, the suave richness of tone, the facile technique. With stout support from Steinberg and the orchestra, Milstein plays this work in a very easy, assured and relaxed fashion, never subverting the music for the sake of virtuoso display.

In the bright light of stereo he can be heard (and "seen") right between the speakers, with the orchestra neatly disposed to the left and right. His violin is favored somewhat over the orchestra, but in general the balance is good. The sensation of depth here is somewhat subdued mainly because of the hall reverberation which is of fairly short period. The bass end is strong in spite of a "row 10" mike pickup. Frequency range and dynamics were moderately wide. It all adds up to a fine smooth stereo tape whose realism is further enhanced by a very quiet background.

**BRITTEN:** *The Young Person's Guide to the Orchestra*; **DOHNANYI:** *Variations on a Nursery Tune*.

Concert Arts Orchestra with Victor Aller (piano), Felix Slatkin cond. Capitol ZF 23 \$14.95.

This is one of the most enjoyable stereo tapes I've heard thus far. Both works are clever, witty and thoroughly entertaining. The Britten piece makes a most effective stereo show-piece with its perusal of the orchestral armamentarium. The interplay between the various choirs and instruments of the orchestra affords a choice demonstration of the directional abilities of stereo. The harp variation is really striking with the smooth shimmer of the first strings emerging from the left and the harp from the right, glittering with bright-faceted arpeggios. This recording was miked medium-close amid spacious acoustics. The sound is superbly clean and well balanced, very smooth with a fine sonorous bottom and wide dynamic range.

The Dohnanyi Variations match the Britten in entertainment value. The introduction is deliberately pompous and develops into an overblown, amorphous blob of sound, all paving the way for the solo piano entrance of the tinkly little nursery theme. This tape work is also characterized by splendid sound. Victor Aller's piano is very clean and sharp of transient. Directionality is pronounced, with good ghost center fill. For the hi-fi buff there are plenty of interesting percussive sonorities. Victor Aller offers warmly sympathetic solo readings; and in both works, Slatkin once again displays his affinities for modern scores. His interpretations are perceptive, well-paced and most communicative, productive of fine playing from his men. Few who hear this tape will be able to resist its blandishments.

**OFFENBACH:** (arr. Rosenthal) *Gaité Parisienne* (complete ballet).

Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MCS 5-15 \$11.95.

**HEROLD:** *Zampa Overture*; **REZNICEK:** *Donna Diana Overture*.

Vienna State Opera Orchestra, Hermann Scherchen cond. Sonotape SWB 7022 \$6.95.

**WEINBERGER:** *Schwanda—Polka, Furiant, and Fugue*; **SMETANA:** *The Bartered Bride—Polka, Furiant, Dance of the Comedians*. Bamberg Symphony Orchestra, Heinrich Hollreiser cond. Phonotape S 713 \$11.95.

Here are three stereo tapes embracing a wide variety of what is known in the trade as "bread and butter" repertoire found on light "pop" concert programs everywhere. The most popular item here is of course, the *Gaité Parisienne* ballet score. As you might expect, this is a rip-snortin' vehicle for stereo, and the Mercury engineers have made the most of the opportunity. Huge sound emerges here with tremendous forward projection from a moderately live acoustic frame. Directionality is outstanding with the middle ghost channel contributing to the effect of an unbroken wall of sound. The various orchestral elements are limed and aurally positioned quite accurately and all are superbly clean and articulate. Wide dynamic range and transient response of the sort that makes percussion addicts happy are much in evidence. About the only quibble with the sound on this tape is that depth illusion is rather limited. It goes without saying that Dorati, past master of ballet music, gives a brilliant and revealing performance.

Herold's *Zampa Overture* begins the Sonotape with a fine uproar, that all at once subsides and gives way to very well projected full-bodied brass. The work continues merrily on its corny way, getting fine engineering that would benefit much more important music. There is good directionality here and good ghost channel fill. Recorded with a moderately close mike pickup, and fairly spacious acoustics, the sound is very big and live. Nice string tone, and solid percussion are notable features. The Reznicek piece is recorded along the same lines, although on a smaller scale. Scherchen conducts the works with care and skill.

The Weinberger and Smetana pieces on the Phonotape feature some moderately interesting scores, especially the clever fugue from *Schwanda*. Both recordings are similarly treated here, and are characterized by very bright string tone, which often oversteps the mark and becomes shrill. Compounding the string trouble is some overload and "blast" distortion and together with high level tape "print-through." Too bad, because there is fine directionality, good "ghost" channel and a reasonable sense of depth. The *Schwanda Fugue* is just about perfect for stereo and the sense of interplay is quite impressive. The performances are rather stilted and could stand much more verve.

**RUSSKAYA:** *Song of the Volga Boatmen*; **GLINKA:** *Ruslan and Ludmilla Overture*; *Meadowland*; **TCHAIKOVSKY:** *Melodie*; **RIMSKY-KORSAKOV:** *Dance of the Buffoons from The Snow Maiden*; **RUBINSTEIN:** *Kamennoi-Ostrov*. Hollywood Bowl Symphony Orchestra, Carmen Dragon cond. Capitol ZF 24 \$14.95.

Of its type, this is one of the most sensational stereo tapes thus far released.

**HiFi & MUSIC REVIEW**



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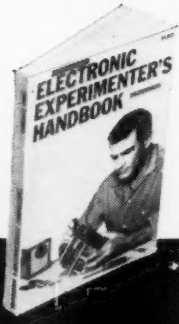
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The tape is actually a potpourri of Russian music, ranging from the traditional folksongs like the *Volga Boatmen* and *Meadowland*, to such classics as Glinka's *Ruslan and Ludmilla Overture*, Tchaikovsky's *Melodie*, Rimsky-Korsakov's *Dance of the Buffoons*, and Rubinstein's *Kammenoi-Ostrow*. Let's get one thing straight from the start—this is as thoroughly "manipulated" a type of sound as you are ever likely to hear. But if you will accept this as an exercise in a new medium, a sort of "fabricated stereo," you will hear some of the doggondest sonority ever put on tape. If you are a musical purist, just skip this and go on to the next review.

By far the most fabulous thing on this tape is the opening number, the well known and often parodied, *Volga Boatmen*. This fairly oozes "atmosphere," with sizzle and schmaltz in equal parts throughout the orchestration. You've got everything here—great resonant gonglike tones, swirling of strings, the blaring brass, throb of contrabassi, and driving punctuation of percussion. And how they are used! Here again is multi-mike pick-up on each of the three channels of the master tape. Thus the perspective can be controlled, so that strings are heard in searing "close-ups," or resounding in canyonlike acoustic vistas. Brass, woodwind, percussion—all can be heard highlighted, pushed into the background, moved back and forth, monstrously blownup, you name it—the effect is sure to be somewhere on this tape. In spite of all the technical shenanigans, a superb balance is maintained, the music appears as an unbroken sonic front, with great directionality, the projection is very forward, the sensation of depth absolutely outstanding.

Nothing much can be said of performance in this sort of thing, but it is obvious that Carmen Dragon knows how to handle this orchestra and they respond with superb playing. If you have been looking for a stereo tape to "wow" your friends who like their music in sonic technicolor, seek no further. This is IT!

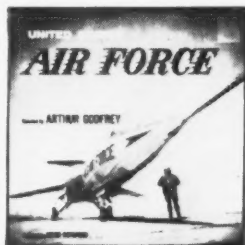
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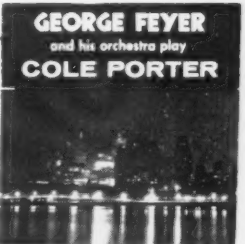
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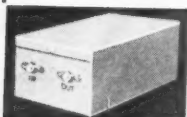
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## ENTERTAINMENT MOOD

(Continued from page 18)

*Bal Musette*, and the romantic expressions of love performed by what is billed as a Mexican *mariachi* trio. The liner notes are variable; one important omission being the lack of information offered regarding the actual recording techniques employed for each session.

S.G.



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Boston has produced an exceptional rehearsal band in the Herb Pomeroy orchestra, which is so good that it has had several extended engagements, both in Boston and in New York. This is the first recording of the band, a sixteen piece group. Its style is a blend of Basie, Her-

man and Ellington, with one or the other dominant in turn. Oddly, there is little evidence of the leader's experience with the Stan Kenton orchestra. There are several good soloists including an exciting trumpeter, Joe Gordon. But the basic thing which this band produces is integrated group swing of a very high order.

Count Basie, easily the all-time champion leader of the basic swing band style, is presented here in an entire LP of arrangements by Neal Hefti. These tend toward similarity after a while and all that saves it is the incredible cohesiveness of this band, which enables its sections to blow as one, and the great driving swing produced by the entire group. The recording is souped up with too much echo but despite this is a better Basie LP than any he has made with his band of the past few years except for the classic *Basie In London* LP on Verve. The personnel is not listed and there are no vocals by Joe Williams. Frank Wess plays alto on this LP instead of tenor and his place on tenor is taken by Eddie Davis. Despite the recording faults, the unique excitement of the band is captured.

Diametrically opposed to the Basie concept of a strong central swinging current, against which figures are played by various sections with almost no attempt to move horns in linear writing, is the Gil Evans orchestra. Evans, whose forte has been the construction of swiftly shifting textures of sound for the Claude Thornhill and Miles Davis bands, has here a first LP of his own. The group is a studio band and thus does not have the patina of long personal association which a Basie or an Ellington has and which marks such bands with a distinct personal sound. There is a subdued, almost lethargic quality to Evans' arrangements and the use of the soprano saxophone may merely underline for some why it has long been neglected in jazz. However, there are some glowing moments, especially the solo passages by altoist Lee Konitz and trombonist Jimmy Cleveland. The stamp of an Evans band, the sound of the French horn, is present to an almost intolerable degree. There is little in this album to make one stop and exclaim; yet it is a delightful experience in unusual jazz sounds.

Stan Kenton's newest orchestra lacks the fire of some of its predecessors in the solo department, but there is still the heavy scene-shifting tonal patterning, the screaming brass and the bright flashes of color. Like Evans, Kenton eschews outright swinging in favor of dextrous handling of the timbres of the orchestra, but does it with a heavier hand. His virtuosic altoist, Lennie Neihaus, and his tenor soloist, Bill Perkins, are featured in a number, *Two Shades of Autumn*, which contrasts their playing in an interesting fashion.

One of Kenton's most famous alumni, Pete Rugolo, has for some time been attempting to create a place for himself as a big band leader with various record-

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ing companies. His present affiliation, Mercury, has been the most successful. Here he has specialized in what might be called hi-fi jazz; music which has a jazz sound and which leans heavily on devices and structures which emphasize the contrasts in timbre and tone of the various instruments, spotted with interesting rhythmic passages. This LP runs the entire Rugulonian gamut, from a moody, polytonal number, *In A Model Tone*, which is as far from jazz as one can get, to the free-swinging *Repetitious Riff*. Throughout the LP, the orchestra includes some of the best known Hollywood jazzmen, including Shelly Manne, Maynard Ferguson, Bud Shank and Barney Kessel.

R.J.G.

### Soliloquy on 88

**SOLILOQUY featuring ERROLL GARNER at the Piano.**

You'd Be So Nice To Come To; No More Time; I Surrender Dear; If I Had You; Don't Take Your Love From Me; Soliloquy. Columbia CL 1060.

*Soliloquy* is a Garner piano recital without bass and drums. No jazz pianist, after all, needs rhythmic support less than the wholly swinging Mr. Garner. There is no denying the enormous joyfulness Garner communicates in medium and up tempos. In ballads, like *Don't Take Your Love from Me*, however, the tempos he chooses are quite accurately described in the notes as "Languid." A native, movie-music kind of heavy sentimentality in sections of his slower performances make them oppressive to this listener. Even in the infectionly buoyant, energetically inventive faster numbers, I get the feeling that Garner sometimes is less concerned with creating a totally integrated, organic whole than he is in playing with the music and with his audience.



Garner delights in the unexpected turn of phrase and meter, and he certainly is a pleasure to follow; but I do not feel he always goes as deeply as he might into his own emotions. He has created a thoroughly original style, but he might now do well to use that style more as a means to additional self-discovery rather than as a sure-fire, entertaining end-in-itself. There is much larger-than-life warmth, earthiness and huge pulsating power in this Garner album.

N.H.

\* *audiofacts*

## Stereo Disc versus Stereo Tape

The excitement over the introduction of the stereo disc has generated a little heat but not very much light. Recently, however, C. J. LeBel, a widely-known audio expert and a vice-president of Audio Devices, Inc., helped to clarify the situation with some calm and rather specific statements. Since Audio Devices makes both master recording discs and magnetic recording tape, LeBel is in an excellent position to comment. Here are a few excerpts from his article:

"The cost of a stereo disc has been forecast as being no higher than a monaural disc; this is only partly true. For one thing, better quality control of processing will be needed to overcome ticks and pops in the stereo disc.

"The pickup must consist of extremely light equipment requiring better engineering than is presently needed for the same quality reproduction. Better engineering must also keep down the hum that arises from the required sacrifice of output voltage. Another problem is to overcome both lateral and vertical rumble.

"Some people claim that the stereo disc can be played by an ordinary non-stereo pickup. This is wishful thinking, for the average monaural pickup will cut the stereo groove to bits in a short time.

"The problems of stereo disc reproduction are rather formidable. There is a strong probability that high quality reproduction equipment for stereo disc will cost at least as much as for stereo tape and possibly more. It seems to us that there will be peaceful coexistence, as there is now in the monaural field. The mass stereo market will probably be in disc, whereas the high fidelity field will probably prefer tape."

If you are interested in keeping up with the latest developments in both tape and disc recording, write for a free subscription to the *Audio Record*, the publication from which these excerpts are taken. Send your request to Audio Devices, Inc., Dept. AR, 444 Madison Avenue, New York 22, N. Y.

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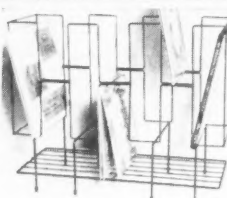
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## APROPOS SETTING

(Continued from page 27)

was one of its most memorable products. After World War I there came a saddening decline of interest in the arts, bringing with it the demolition of the handsome old Salt Lake Theater and the scattering to the great coastal metropolitan centers of such home-born talents as Bernard DeVoto, John Held, Jr., and others.

At the close of World War II there was a reversal of this trend with the growth of the University of Utah and its own theater and ballet, plus chorus, and of course the establishment of the Utah Symphony. Meanwhile, the Salt Lake Tabernacle Choir has continued like a veritable rock of ages as a foundation for music in the community. Thus the arts in Salt Lake City are becoming University, as well as, church-centered. The Utah Symphony is largely responsible for the burgeoning University interest in the arts.

Supported for the most part by private donors and by box office ticket sales, the Utah Symphony is closely linked to the State University. Composer LeRoy Robertson, head of the University Music faculty, is assisted in his departmental work by several first-chair members of the orchestra, which means that combined orchestra and academic salaries make it possible for these musicians to give full time to their art. The Utah Symphony also has at its disposal for concert and recording purposes the University choral groups, and conductor Maurice Abravanel leads the Orchestra in performances with the University Theater Ballet, which is directed by William Christensen in collaboration with his brother Lew. Current productions have included a full-length *Nutcracker* to Tchaikovsky's famous score, and most recently *Coppelia* to the Delibes music. The Christensen brothers have come up with a delightful "original" as well to Stravinsky's *Woodwind Octet* called *Something in the Wind*. There is a happy collaboration too with University of Utah Theater Director Lowell Lees, which may range from campus stadium summer productions of *The King and I* to such full scale operatic presentations as Richard Strauss' *Salome* and Saint-Saens' *Samson and Delilah*.

"I came here because I liked the view, the people, and the opportunities, and I still like all three," says Maurice Abravanel, who has been spark-plugging symphony, opera, and ballet productions in these parts since 1947. "When I came to Utah the old orchestra had never given Beethoven's *Eroica*, Mozart's *Jupiter*, or the Brahms Second Symphony. Those are standards now, and we have what I believe to be one of the largest repertoires in the nation. It's not everywhere in the country where one can hear Mahler's *Lied von der Erde* or Stravinsky's *L'Histoire du Soldat*. . . . When I told friends I was going to Salt Lake to conduct, they said, 'My heavens, Maurice, that's west of Denver, even.' I told them, 'Never mind. Music was made in Weimar, which wasn't a very well-known city either.' My idea has been to find a place where you can build, and this is it." —END



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# HiFi

& MUSIC REVIEW

## INFORMATION SERVICE

Here's how you can get additional information, promptly and at no charge, concerning the products advertised in this issue of HI FI & MUSIC REVIEW. This free information will add to your understanding of high fidelity and the equipment, records and tape necessary for its fullest enjoyment.

**1** Print or type your name and address on the coupon below.

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New York 8, New York

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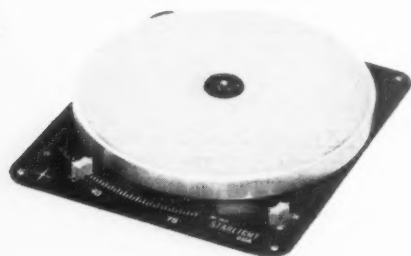
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**just looking**

### METZNER 60A "STAR-LIGHT" TURNTABLE

'Round and 'round from 16 to 84 rpm, with an illuminated stroboscope for exact speed settings, the new Starlight 60A turntable by Metzner Engineering Corp. is a flexible unit for hi-fi use. Wow and flutter at less than .18% and rumble better than



52 db down are formidable statistics, while a heavy machined aluminum turntable, a sturdy four-pole, shaded-pole motor and a center drive system are estimable mechanical virtues. The center hub for 45 rpm records is automatically retracting. The mounting plate is finished in black and the price is \$64.50.

### PILOT SP-215 PREAMPLIFIER

For the professional or the advanced audiophile, Pilot Radio Corp. offers a stereo preamplifier control unit (Model SP-215) housed in a brushed brass and burgundy enclosure and priced at \$189.50. This two-channel preamp has inputs for all stereo sources: tapes, discs, FM-AM broadcasts, microphones and what have you. A separate output for recording stereo tapes includes two VU meters and controls for setting recording levels. Flexibility of operation, when used with two quality power amplifiers, is effected by bass and treble controls, volume and loudness controls, and a balance control for adjusting the relative level of the two channels.

### STERECORDER

Stereo and monaural flexibility mark the Sterecorder, a new tape machine offered by Superscope, Inc. Complete except for speakers, this compact portable unit boasts a hysteresis synchronous drive motor, plus dual preamplifiers and amplifiers, 2 microphones, monitoring speaker, and the controls for recording, erasing and playing back stereo and monaural

tapes, at 7½ ips. and 3½ ips. The unit (Model 555) weighs 48 pounds and sells for \$549.00. Two matched James B. Lansing Signature 12" speakers (D 123) are available in separate matching enclosures that combine to form one portable case, price \$189.00 (Model PSC 212). The enclosures without speakers (Model PSC 100) sell for \$70.00, while the complete system of Sterecorder, speakers and enclosures may be had for \$699.00 (Model CSS 555).

### KNIGHT MODEL KN-315

An FM-AM tuner and a 15-watt amplifier-preamplifier are combined on one chassis in the Knight KN-315 "Uni-Fi" newly released by Allied Radio Corp. This compact hi-fi sound center has many of the features incorporated in more elaborate systems. The tuner has AFC on FM and the amplifier has rumble and scratch filters, separate bass and treble controls, 3-position record compensation and a 3-position speaker switch. Tuner sensitivity



is high and amplifier distortion low. The price is \$119.50 and a metal case is available for another \$4.50.

### BOGEN B-21-LC RECORD PLAYER

At \$25.95, the new Bogen B-21-LC manual record player is a boon to the low-budget hi-fi system. Designed to rotate at the four standard speeds, the unit is built around a four-pole motor and each speed is variable within a 5% range. The player requires a mounting space of 13" x 10" x 2½" above and 2½" below the motor board and is supplied with a universal plug-in head which accommodates all popular cartridges.

### PILOT MODEL SM-244

For stereo, Pilot Radio Corp. has paired two 14-watt power amplifiers and their preamplifiers in one compact unit, retailing for \$189.50. This new Model SM-244 is housed in a brushed brass and burgundy enclosure, with inputs for stereo tape,

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stereo discs, FM-AM broadcasts, microphones and auxiliary, plus an output for making stereo recordings. A balance control for adjusting the relative level of the two channels, bass and treble controls, and loudness and volume controls permit a high degree of flexibility in stereo or monaural operation.

### HI-FI-PAK

When shelf space is at a premium, the storage of records can be a problem. A practical solution is the Hi-Fi-Pak, a hassock, designed by the Great Western



Furniture Mfg. Co., which can hold 100 records. Upholstered in comfortably padded colored plastic, this doubly useful item has a disappearing front that permits easy access to the records and retails in the neighborhood of \$30.00.

### PRECISE "MOZART" AMPLIFIER

Precise Development Corp.'s AMW amplifier, *The Mozart*, offers a lot of quality wattage for the buck. \$89.95 for a printed circuit 40-watt job, with no skimping of controls or features, sounds almost too good. But there you are: separate bass and treble equalization (24 positions), volume and loudness control, rumble filter, tape monitoring switch, DC on the preamp filaments, muting switch, front panel speaker switching. Plus a front panel meter that indicates tape output in volts or power output in watts. Distortion and hum figures are impressive, the more so since Precise also manufactures electronic measuring and testing equipment. And if you are handy with a soldering iron, the amplifier is available in kit form at \$69.95.

**HiFi & Music Review**



# PROOF UNIVERSITY SPEAKERS STAY SOLD!

To insure valid statistics, this tabulation covers the largest selling brands, based on a four-year survey (April 1953 to March 1957) of classified and "Swap or Sell" ads for used high fidelity loudspeakers. All ads authenticated as placed by private individuals in Audio, High Fidelity and Music At Home

## PERCENTAGE OF TOTAL INSERTIONS IN "SWAP OR SELL" COLUMNS

SPEAKER "A"	SPEAKER "B"	SPEAKER "C"	UNIVERSITY
46½%	23¼%	16¼%	13%

## Fewest number of ads offer University equipment ... outstanding testimonial of user satisfaction.

We have always believed that the tremendous volume of University speakers sold in the past to hi-fi enthusiasts attested to the genuine listening satisfaction designed into all our products.

We think that all legitimate hi-fi loudspeakers sound pleasing, but the acid test of listening satisfaction is a speaker's "staying power". Does it grow with your hi-fi tastes, continue to please year after year . . . or is it obsolete before its time . . . ready for swap, sale or discard?

Yes, in the "Swap or Sell" columns of the leading audiophile magazines, you soon know which of the prominent brands of loudspeakers readers outgrow . . . and, by the absence of such ads, which of these leading loudspeakers remain in the home!

The record speaks for itself. This accurate survey, taken over a span of four years, shows that speaker "B" has almost 50% more "for sale" listings than University . . . while speaker "A" is offered more than three times as often! Here is indisputable unsolicited testimony from average hi-fi users themselves that University *stays sold*, continues to serve year after year as a source of rich musical pleasure.

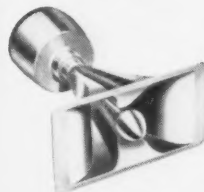
University offers  
the largest selection  
of loudspeakers to gratify  
every need and budget



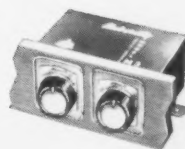
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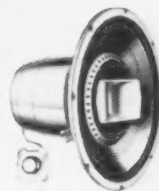
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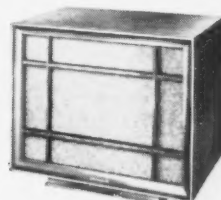
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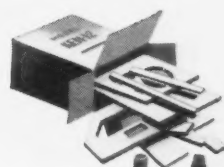
DIFFAXIALS



SYSTEMS



ENCLOSURES



KWIKITS

Only University, the world's largest manufacturer of custom loudspeakers, offers you this unrivalled selection. Only University has the engineering and production facilities that assure you of quality and performance unmatched at each price level.

## MAIL COUPON FOR FREE LITERATURE

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80 So. Kensico Ave., White Plains, N. Y.

I would like your free literature. I am  
checking the subject(s) of interest to me.

- ☐ Complete Speaker Systems
- ☐ Speaker Enclosure Kits
- ☐ Speaker Components

Name.....

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City..... Zone..... State.....

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University® sounds better



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# The magnetic tape that can't be copied!



Others try to imitate it...but no tape equals  
**SCOTCH** 200 Tensilized Double-Length Tape!

This is the original no-break, no-stretch tape that plays twice as long . . . and you can't buy better! "SCOTCH" Brand waited until it had perfected an extended play tape of unmatched quality. Now, here it is—"SCOTCH" 200 Tensilized Double-Length Tape—first to give you a Polyester backing with an ultimate tensile strength of 6.8 lbs! And it's the only tape of its kind that offers silicone lubrication, genuine built-in protection for your recorder head. Why settle for imitations when the original and best costs no more? Today, see your dealer for a reel of "SCOTCH" 200 Tensilized Double-Length Tape, newest of the "Tapes you can trust".

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